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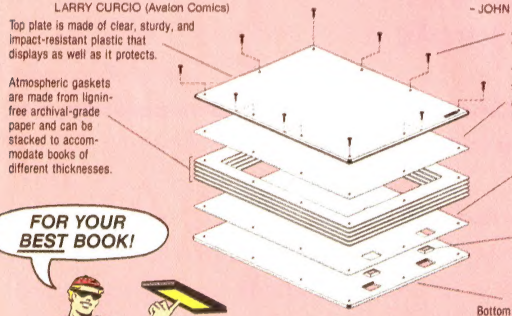
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Issue Number 3, July 1993

NEW STUFF, OLD STUFF, BRAVE STUFF, BOLD STUFF!

This issue has some really exciting articles and features, and few changes too! By now you've probably noticed our new logo! We're pretty excited about it around here, so I thought I might share a little background on the decision to revamp it. We got a lot of feedback from readers and collectors all over North America saying that they were enjoying the magazine. Many of them also suggested that we should use the word Overstreet more prominently in our main title. After kicking around a few different designs, we finally decided on the one you hold in your hand. I quite like it and I hope you do too! Everyone at Overstreet Publications would like to thank Joe Sikoryak for his valuable and essential design input. We appreciate it Joe!

LETTER FROM THE EDITOR

NEW STUFF - The big news is this month's release of the new sci fi thriller, Jurassic Park, and the Topps Comics movie adaptation. The creative team selected by the folks at Topps for the job is truly an all-star lineup! Besides revered artist/writer Walt Simonson and artist George Perez, they also recruited comic book legend Gil Kane (You'll find a terrific interview with Gil in this issue). The advance promotional material I've seen leads me to predict both a blockbuster film and some superb comics are coming our way! I've already put in my advance order at the local comic shop.

OLD STUFF - CBM's Gallery Of Greats features an article by collector Steve Gentner discussing one of the all-time best Golden Age Comics ever published! I think Steve's information is required reading for any serious collector.

BRAVE STUFF - Prediction is always a brave thing to do, and John Snyder has done a great job in his article "Million Dollar Babies??". After analyzing the last ten years of the entire collectibles market, John has selected ten items he predicts are likely to break the $1,000,000 mark by the year 2000. I think you'll find his selection as fascinating and informative as I did.

BOLD STUFF - Taking us into bold new worlds of discovery, Pat Calhoun's column investigates a subject near and dear to the hearts of all hard-core Silver Age DC collectors. No comic fan ever beholds the intense colors and unique texture of "Gray-Tone" covers without wanting to instantly own them. And among the most sought after by hobbyists, are those positively breathtaking sci fi covers. If you haven't sampled this collectors' treat yet, be sure to check out Pat's always interesting "Adventures Into Weird Words" in this issue.

We are already planning an exciting fourth issue for you, so until next time, may you fill the holes in your want list!

Gary

Gary M. Carter

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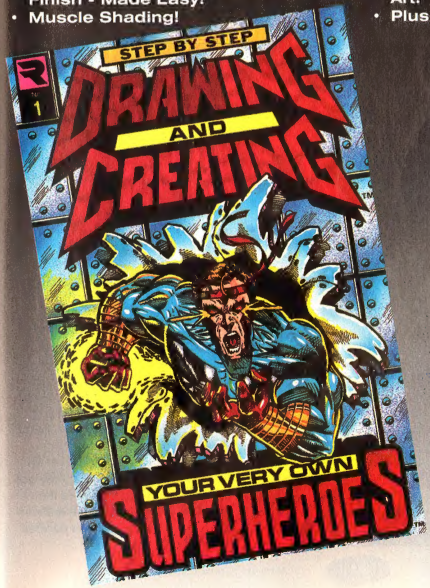

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GRAY-TONE DC SCI FI

November 1959 was a particularly brilliant month for DC science-fiction. Not only was it the first time that both of their new interplanetary heroes were cover features, it was also the only time all three of their Sci Fi mags used that fabulous "gray-tone" process that gave covers that "painted" look. It was just a matter of using a specially textured paper, but the effect was memorably awesome. In fact, the ***Mystery In Space* #55** cover gets my vote as the best Silver Age DC cover. Adam Strange's ray blast bounces back at Alanna in a classic scene of alien monster menace. A jet-pack, a ray-gun, and a beautiful girlfriend were key space hero ingredients, and when implemented by Gardner Fox scripting and Carmine Infantino art (all under the guidance of editor Julius Schwartz), the result was definitely a success.

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The "beast" gets teleported to Rann by the same zeta-beam that Adam rides from Earth, and only needs to be held at bay until the ray's effects wear off and it fades away. This was Adam Strange's third *Mystery In Space* appearance, and, as in many of this series, the plot creaks a bit as Adam thinks his way through the challenge. But it still makes a suitable vehicle for the interplanetary paraphernalia that provides the main entertainment.

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DC further guaranteed front-runner status for *Mystery In Space* by including high-quality back-up stories. Although the second offering in this book is a standard "outfox the aliens" DC chestnut, the finale is a ten-pager superior to Adam Strange's nine pages. Hardly to be called back-up, "Behind the Space Curtain" is a multi-layered magnum opus, complemented by crisp Sid Greene art, who did a lot of phenomenal Sci Fi for DC during this period.

The main character is a theatrical promoter who we join on Neptune just as his "interplanetary beauty contest" is turning into a disaster as various contingents in the crowd start to squabble. For his next project he decides to smuggle a famous musician off an isolationist planet that doesn't allow visitors. He coats his rocket with rock so that it resembles a meteor - thus thwarting aerial surveillance. Sneaking backstage at a concert, he sells the "crystalet" (a combination xylophone and color organ) player on an escape plan. Of course they pull it off and get to Earth where the artist is received with such enthusiasm that his parent planet decides

By Pat S. Calhoun

to open the "space curtain" and join the "brotherhood of planets". So we have a story of perseverance, a political parable, and some of the best futuristic city-scapes ever rendered into panels.

Tales of the Unexpected **#43**'s cover is also truly "awesome". Although Space Ranger started in #40 (after a successful tryout in *Showcase* 15 and 16) this was his first time on an *Unexpected* cover. The story pits the "hero of tomorrow" against a master thief out to steal the most precious and ancient relics from three different planets... and make a fool of Space Ranger in the process! Outwitted on both Mars and Venus, Space Ranger has a last chance to turn the tables on planet number three - Jupiter! But only if (see cover) he doesn't get turned into an interplanetary french fry first!

The back-up stories in this "ish" are just that, but that's all right, the Space Ranger yarn makes it all worthwhile. This was one of the best DC series of the era, and much of the charm was provided by Space Ranger's able assistants: the delectable Myra Mason, and alien Cryll (prounounced "krill") the "shape-shifter", who could turn his body into that of any animal on the nine planets.

Strange Adventures **#110** doesn't have any continuing characters, but it does have three fairly nifty futuristic fables that all fit the DC sci fi formula, which always has an individual overcome alien invasion or cosmic disaster by their own efforts. In "The Hand From Beyond" the aliens are benevolent - the hand acts as "guardian angel" to a man who pilots the first space ship to the moon. But, true to DC philosophy, the man ends up begging the aliens to leave him alone so he can solve his own problems - which he finally gets a chance to do when attacked by a mysterious moon-beast.

"The Man Who Forgot the Earth" also deals with the first trip into space. As a comet threatens to poison Earth's atmosphere, the space pilot blasts off into the void in search of alien assistance. And, to further complicate matters, out in space he suffers amnesia and forgets not only the impending comet doom but the location and existence of Earth as well! Tight art by Sid Greene keeps this one from getting away from itself.

"Mystery of the Space-Robots" is somewhat more plausible than the preceding two, and hence is the best story in the book. It takes place in a future when robots have replaced people as space pilots. The protagonist sets out to prove that humans can fly as well as robots. After rigorous training he puts on a robot disguise and pilots a ship. Upon landing he goes off with the other robots and finds that they are planning to revolt against their masters. He discovers that they are being controlled by aliens, and ends up in a space dogfight with a robot ship. If he wins the fight he not only shows that people are better pilots than robots, but he can stop the invasion of Earth as well! Mike Sekowsky drew the rebellious robots - in his workmanlike style that went well with the story's proletarian approach.

As a final word on gray-tone covers - this was an "enhancement" that DC used extensively through the late 1950's and early 1960's on war and western books as well as the sci fi and even a few hero books. In fact *G.I. Combat* #78 also had one dated Nov. 1959, making that month a "pinnacle" of their production. They are held in highest regard by DC Silver collectors and perhaps someday some intrepid DC completist will compile a list of them for us... ■

JUDO MASTER... HE TAKES A LICKIN'... AND KEEPS ON KICKIN'!

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JUDO MASTER
VS. THE SMILING SKULL!
HI-AAA
BONUS EXTRA! AUTHENTIC JUDO INSTRUCTION!
HEY, GANG! SARGE STEEL IS BACK!!
DON'T MISS THE CONCLUSION OF KILL #10 "DOUBLE AGENT!" IN THIS ISSUE!!!

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June, 1943. On a small island in the Pacific, a handful of G. I.'s try to hold out against a horde of Japanese. Sgt. Rip Jagger saves the life of a native girl from the attack of a Japanese sniper. The girl is Suzikawa, the granddaughter of a mysterious Sensei, a 10th Dan Black Belt and leader of a rebel group resisting the Japanese.

Following the rescue, Rip is taken to the Sensei and advised that the G. I.'s have been defeated and he is the last American remaining on the Island. Rip decides to stay and become a student at the Dojo.

Rip's speed and power quickly impress the other ranking Judoka's. The highest ranking of them, Bushuri, second only to the Sensei, personally oversees Rip's training. Rip quickly makes 1st Dan Black Belt. Then, because of his military training, Rip leads the rebel attacks on the Japanese forces occupying the island... an attack which ultimately leads to victory for the island's rebels.

Judomaster's costume was given to him by the Sensei and Bushuri. A symbol of resistance to the Japanese, the costume was woven of a special nylon mesh which was bullet proof and insulated its wearer against electric shock. These special qualities were rarely mentioned in later stories.

The creator of *Judomaster*, artist/writer Frank McLaughlin, was a part time Judo instructor who began his own Judo training in 1953. McLaughlin's genuine interest in Judo manifest itself in the authentic martial arts terms and techniques that appear throughout the eleven issue run of *Judomaster*. Judomaster did not simply shout "kai" and kick someone across the room; McLaughlin often rendered accurate illustrations of Judo throws from setup, through execution, to follow through. Also lending an authentic martial arts feel were the three page backup features that appeared in five of the issues. These stories, each illustrating a Judo throw or explaining some aspect of the martial arts were apparently so popular that they appeared in other Charlton publications of the same time period.

Following Judomaster's origin and first appearance in Special *War Series* V4 #4 (11/65) was a ten issue run in his own title, *Judomaster* #89-98. Issue #89 introduces one of Judomaster's most memorable opponents, a huge Japanese Sumo type warrior named "The Mountain Storm". Mountain Storm's bulk and great strength allowed McLaughlin to vividly illustrate how Judo techniques turn an opponents own size and strength against them.

Issue #90, though not particularly memorable, does have a nice two page origin of Peter Cannon, Thunderbolt. It was also the last book length Judomaster story, as Sarge Steel, illustrated by Dick Giordano, began taking seven pages starting with issue #91. Also in issue #91 is a short (1/2 page) biography on artist/writer Frank McLaughlin and the first glimpse of the Japanese-American boy, who will in issue #93 become Tiger, Judomaster's youthful sidekick. Incidentally, if Tiger has a real name, we never learn it. When not in costume, Rip refers to him as "Tige".

During his eleven issue run, Judomaster encountered several notable villains. Besides Mountain Storm, there was The Cat (an expert Kendo Swordsman), the Smiling Skull, and the Acrobat. Yet the only super powered adversary Judomaster ever faced was in issue #98, his final issue. The Japanese Sandman possessed a power beam which blasted his opponents into unconsciousness. The story in this last issue is really great. Seems a previously unknown island with dinosaurs has been discovered - and the Japanese are turning it into a military base. Worse still, with the aid of the Japanese Sandman, they have actually **gained control of the dinosaurs!**

Judomaster, Tiger, Bushuri, and Suzikawa head for the island to put a

By Tony Starks

halt to these nefarious "lizardly" doings. After Judomaster defeats the Japanese Sandman, the Dinosaurs run amok destroying much of the Japanese military base. Tiger (and a little dynamite) help finish the job.

No mention was made that this was the final issue of *Judomaster*. A back page ad states: "Buy Charlton Comics (we need the money!)". If such an honest appeal was effective, it is unknown, but it was obviously too late for *Judomaster*.

Only Judomaster's first appearance guides for more than $12 in NM. Considering these books are now approaching 30 years old, that seems a bargain. To read them really cheap, Modern Comics reprinted four issues, including #98, in 1977. These go for one dollar. ■

JUDO MASTER
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ACTION! FROM COVER TO COVER!!!
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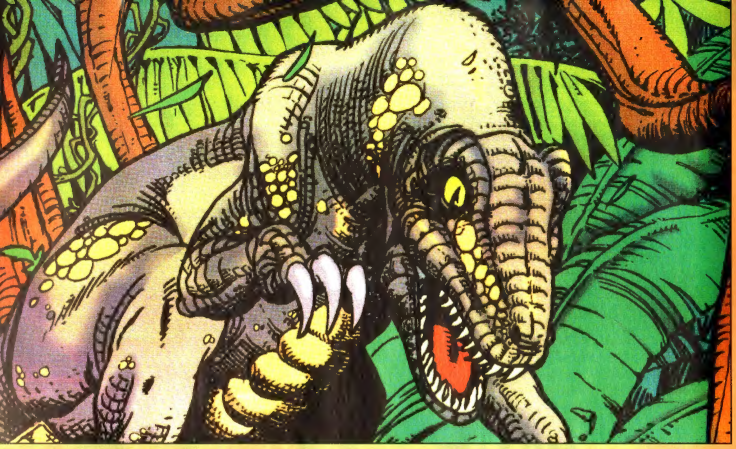
OPPOSITE: Judo Master Vs. The Smiling Skull in Judo Master #92 (Dec 1966).

ABOVE: Judo Master premieres in Special War Series V4/#4 (Nov 1965).

BELOW: Judo Master #94 (Apr 1967) features "Tige", his boy protege on the cover.

Stark's Stats: Judomaster

- First Appearance: Special War Series V4 #4 - 11/65
- Created by: Frank McLaughlin
- Publisher: Charlton Publications
- Secret Identity: Sgt. Rip Jagger, U.S. Army
- Powers: Master of Karate, Jiu-Jitsu & Judo.
- Costume: Bullet proof.
- Current Status: Like many Charlton characters, Judomaster is part of the Post-Crisis DC
- Universe. No current title or story.



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GOLDEN AGE GREAT

SILVER AGE SUPERSTAR

MODERN AGE MASTER

© DC Comics

JURASSIC PARK ARTIST

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GIL KANE

When and where were you born Gil?
I was born in 1926 in Latvia. My parents brought me to the United States when I was three years old.

How did you first get interested in comics?
I actually started with other forms of media. I watched the weekly serials at the movies. I also devoured the Sunday newspaper strips and even the dailies.
Then came the comics. At first it was the comics that reprinted the newspaper strips and Sunday pages. I remember *King Comics, Ace Comics, Tip Top Comics*, all of which were published by (or in conjunction with) the newspapers syndicates. I bought many of those reprint comics for the collections of Tarzan strips. It was one of Hal Foster's greatest periods on Tarzan.
I especially loved the pulp magazines. I remember it was in an era dominated by Pulp romance. Everything was pulp. The movies were all pulp, we looked at pulps… **we literally spoke pulp!** It

GIL KANE CONTINUED

seemed sometimes like pulp magazines were the center of the universe... I also liked the Alex Raymond Flash Gordon in Big Little Books and lots of other Big Little Books for that matter, and so you can see I was totally immersed in the media.

Around 1936 and 1937 was the first time I saw Siegel and Shuster doing a strip called Doctor Occult... in *More Fun Comics*. The strip was usually printed in black and white but they very often had either a red or sometimes blue overlay. Those guys were real pioneers. This was, of course, before Superman was published.

Then came *Action Comics* and the first Superman story in 1938. I was literally at the "site of creation" because I actually bought the number one issue. I also remember buying *Detective Comics #27* with the first Batman... in fact, I bought nearly all the comics that hit the stands in that early period.

Was there one Golden Age book that stands out as your favorite?

Yes. A great event in my life was the purchase of a Fox published book called *Wonder World Comics #3*. It was the first time I ever saw the artwork of Louie Fine, who did the cover for that issue. It absolutely changed my life. Up to that point, my heroes were people like Alex Ramond and Burne Hogarth, and to a lesser extent Hal Foster. I mean I loved their work, but I really didn't understand its full value. I loved Milton Caniff and Chester Gould on Dick Tracy, too. Gould was a superb story teller. Then I saw the Lou Fine material in and on that 3rd issue of *Wonder World Comics*. They had started doing a Superman like character called Wonderman, so DC immediately threatened court action. By the 3rd issue, Wonderman was gone, and the Flame by Louie Fine was born... I went crazy over Lou's stuff. Lou Fine was one of the few I feel comfortable saying was a major influence for me. What most don't realize is that all the rest of the comic publishing community were literally slaves waiting for each new issue of anything Fine would do... as an instructional course in "how to do" comics. I feel he was the equivalent of Jack's influence during the 60's and 70's. In fact I think he was even the equivalent of Jack's influence during the 40's....

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Jack Kirby?

Yes.... that's right... Jack "King" Kirby. He was the artist who absolutely lead the field in innovation.

While Lou Fine's work was beautiful and lyrical, Jack was like a modernist battering ram. Jack's vitality simply smashed most of the rest of the competition out of the way. Jack became the dominating influence on comics. Then Charlie Biro came along and introduced crime comics, and that was that for the Golden Age hero.

In fact, it actually started with *Real Fact Comics* with real stories about war heroes, and then real stories about gangsters and then real stories about historical figures. Right after World War II, these "real" and supposedly factual comics became the biggest sellers. They even ultimately outsold Captain Marvel which had begun to outsell Superman. *Crime Does Not Pay*, for a period of a couple of years, outsold everything....

Anyway, I was just eating all of this stuff up.

What was your first professional work?

When I was sixteen and a half I worked for MLJ (Archie) on *Pep Comics*. I was a friend of Bob Montana when he created the character of Archie. My first strip was Inspector Bentley of Scotland Yard for *Pep Comics*, and the second thing I did was Shield and Dusty. And at the age of seventeen I was Jack Kirby's assistant.

From there I went to work for Marvel for about a week and they fired me... That was approximately 1942....

Jack Kirby and Joe Simon had already left for DC and Stan Lee was now the editor at Marvel.

Why did Marvel/Timely let you go?

I was sixteen and a half years old, and simply wasn't good enough to do what they wanted me to do.

Where did you work then?

I ended up being Simon & Kirby's assistant. They had a contract to turn out a certain amount of material, and they both knew they were about to go into the service. So they were trying to turn out as much volume as possible before they went in. They would do the splash, and then I was hired to copy the rest of their stuff cold. All the work was

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turned in as part of the page count. So I did Newsboy Legion in *Star Spangled Comics*, and Sandman in *Adventure Comics*, and some others.

Did you work on Boy Commandos or Manhunter?

I don't remember if I did Boy Commandos or not… I don't think I did Manhunter, because it was discontinued by that time. I was with Jack and Joe for 6 months, and then Joe went into the Coast Guard. Jack gave up the studio that DC was providing, and he started working up at the DC bullpen for the last month or so. I would bring my work up to the DC offices. Another one of my idols, Mort Meskin, was working there. I thought Mort was brilliant.

After that I did a stretch with Bernard Bailey. Bernard had an agency. While I worked there, I became reacquainted with Carmine Infantino, whom I had known in high school. Carmine and I became partners for a while. I was the penciler and he was the inker. I was drafted in 1944 and got out in Dec '45. In 1947, I did Wildcat for DC, Kubert was doing Flash for DC, and Carmine was working for DC again too.

Then all of a sudden during the late 40's, the western trend came in. Everybody was doing western comics, myself included. I must have worked for every company doing westerns. Finally, Infantino, Kubert, and myself (we were all about the same age) started to work for DC. In terms of when I started, I probably have the most longevity at DC. I started in 1942. I worked for them in '43 and was rehired in '47. In 1949, I was hired permanently....

When did you work for Marvel?

I did work for Marvel in the mid '60s and early '70s. In about a 4 or 5 year period, I did almost 1000 covers. With the exception of the Fantastic Four, I did every strip they ever had.

I was in a learning period… I was well behind Carmine and Kubert at the time. They were very advanced. When I finally realized what I had to do, I woke up. I was about 30 when an awareness came over me that I lacked certain technical skills, so I began to learn them. I learned perspective, anatomy, and picture making, and then I learned the whole idea of composition. And, well, I'm still learning! I feel a good artist never stops learning.

Your work on the Silver Age Green Lantern and Atom are consistently acclaimed by fans. How do you feel about that acclaim?

I appreciate it but, well, I have to tell you I was never crazy about Green Lantern, mainly because I always had inkers that I thought changed my original look. The inker I had most often was Joe Giella, who is a nice fellow, but had a style that I felt just didn't fit with my pencils.

Murphy Anderson occasionally inked my pencils, and one of the things about Murphy is that he is a strong inker, a very good inker. But, he is so good that the pencils are obscured. He is great, but I felt some of the qualities I put into my pencils were lost.

Which inker did you like the best?

(Chuckle) Well the whole point is, I never really wanted any inker but myself. I felt the most fulfilled when I got to do my own inking because I know exactly what the penciler's intentions are. That's why I wanted to ink my own pencils at DC on some of the west-

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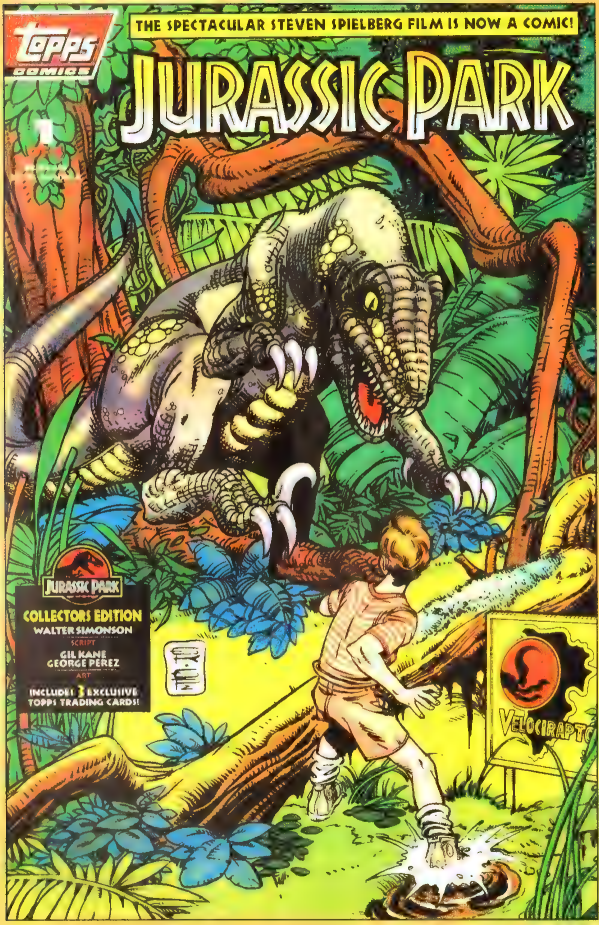
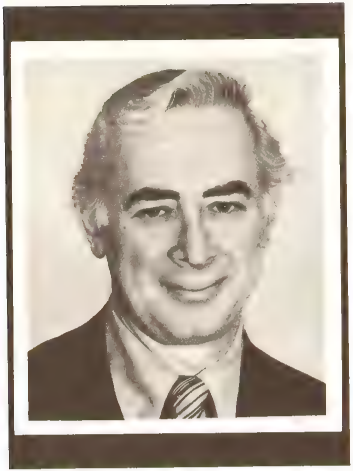


COVERS: Page 12: Showcase #34. Page 13: Captain Marvel #18. Page 14: Atom #8. Page 15: Green Lantern #8 and Marvel Premiere #2. Above: Jurassic Park #1.

erns like Johnny Thunder in *All-Star Western* and *Hopalong Cassidy*... now there's a name from the past!

Three decades of Fandom have acclaimed *Showcase* #34 (the first Atom) as one of the great comics of the Silver Age. What covers do you feel were some of your best?

I do appreciate the complement on *Showcase* #34, but I can hardly believe it... The Atom was better because Murphy Anderson was inking some of the material. When Sid Green came along, he managed to realize even more of my pencils. I think maybe even more than any of the other inkers at that point. Sid Greene had a softer inking style, which was



good for me, because it caught some of the qualities I wanted to come through. I would say that I was most satisfied with his inking simply because I recognized my penciling under his inking.
It may come as a shock to DC fans but some of the covers I personally like the best were done for Marvel. In fact some of my very favorites were for Marvel. I liked my redesign of Captain Marvel and I thought Captain Marvel began to represent the look of my work the way I saw it.
I did *Warlock* with Roy Thomas. Around the third or fourth issue, I felt like I was really hitting my stride.
In contrast, I see those early *Showcase* issues with Green Lantern as being rather listless somehow. I always wanted to impart the qualities of grace and power to my work.

I believe you did work on some Newspaper strips.
I did a newspaper strip called *StarHawks*. It lasted for about 4 1/2 years, at the same time I was doing the Sunday *Tarzan* page and I also tried my hand at publishing with Savage. Finally, I sold *BlackMark* to Bantam Books. The president of the company told me I was going to be a millionaire because they thought it was just a brilliant creation that would go on for years. It didn't.

One final topic Gil... Would you talk a little about your work on the new *Jurassic Park* comics?
On Jurassic Park, the thing that I've had to do is work directly from the movie script. It's like getting an unedited comic book script (and reads the same way). The talk goes on and on forever. You can't convert a novel into a movie unless you do a screen play. If you don't, you'll end up with a 13 hour movie.
It is somewhat the same when you turn a movie into a comic book. A comic book has a certain pace that can't stand too much exposition. Movie scripts often go on endlessly. Adapting them to comic book format means (1) radically truncating the dialog down to its "essence"... and (2) including only what's needed to advance the story!
You see Gary, there is just an infinite number of small things constantly happening in the screen play that are not really important to the comic script. Descriptions of people nodding their heads, drinking water, getting up, sitting down, putting down the glass, breathing.... so much detail that it would take thousands of comic panels to show it all, plus, I don't know of any comics that run eight or nine thousand pages of late. The real skill is to know what is significant to the story and, of course, what isn't. Besides the art, that's probably the most important aspect of my work on *Jurassic Park*.

Thanks for spending time with Overstreet readers, Gil. Talking with you has been a real privilege. Best of luck on your future projects.
I enjoyed our little chat. I think your readers will find the comics and the film very enjoyable. ■

Left: Legendary comic book artist and historian... Gil Kane
Below: Front cover art from Jurassic Park #2.

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Jurassic Park Photo Scrapbook

The Stars of the Summer blockbuster, Jurassic Park.

Opposite Page:

Upper Left:
Joseph Mazzello

Upper Right:
Ariana Richards

Bottom:
Director
Steven Spielberg
in action on the
set of
Jurassic Park.

Upper Left:
Sam Neill

Upper Right:
Laura Dern

Bottom: Jeff
Goldblum

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CBM Market Reports

LEE M. HESTER
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Overview - As interest softens on yesterday's hot books, I think back to what I heard a dealer say 20 years ago - "No matter what happens to the market, there will always be some books that are 'hot'." This has continued to be true through the years. New comics fans are fickle, and interests continue to shift. The problem is that new books don't stay "hot". I think that most, who speculate on new books, will lose money in the long run. Lee's Speculation Rules for the Dedicated Collector: 1) Don't speculate on new comics. 2) If you ignore rule #1, expect to lose money. 3) "Hot" books don't stay "hot". 4) Sell "hot" items while the price is still rising. 5) Once the price peaks, interest vanishes and your investment is flatter than a foundered flounder. Now, let's see where the market is at this month:

Current Age:

DC - The new "Reign of the Superman" titles have sold okay, but this has taken sales away from the mid-level mainstream books. Adventures of Superman #500 and #501, Action #687, Superman #78, and Man of Steel #22 should all be available at cover price in most areas. The only possible exception may be Adventures of Superman #500 newsstand edition, which was a sell out in our area. Superman #75 has dropped in both demand and price, along with the rest of the Doomsday story line. Sandman and other Vertigo titles are still among the top selling new DC books and the best selling back issues here.

Marvel - Back issue sales are sluggish on most current Marvel books; even the X-Titles are showing some signs of slowing, but are still moderate sellers. McFarlane's new series Spider-Man continues to sell, but there is no shortage of backstock copies. We continue to offer $10 for Ren and Stimpy #1 (1st print), and sell them for $18; and we still cannot keep copies in stock. Other issues are a bit slower. Issue 2 is supposedly more rare, but sell them for $10; we have issue 3 at $5, but it may rise to $7. T-shirt and novelty item sales are slowing; maybe we're hitting the saturation point. X-Titles, Ren and Stimpy, and the "Maximum Carnage" crossovers are the top selling new books. The Marvel UK line, including the new Heavy Hitters books are extremely slow. The "foil embossed-hologram-bagged-with card" book no longer generates higher sales than the usual issue of the same comic. This is especially true when the "special cover" results in a doubling of the usual cover price. I think the average reader is getting tired of paying extra for these "gimmicks".

Fantagraphics - I was pleased to play a part in a major promotion for two of my favorite comics, Hate by Peter Bagge and Eightball by Dan Clowes. We managed to get the front page and cover story in the Metro weekly entertainment paper, and the front page of the "Living" section in the San Jose Mercury News; plus a live remote broadcast on KFJC 89.7 FM during the signing. The turnout was even better than we expected. Peter and Dan commented that it was their best signing ever. As media coverage, critical acclaim, industry awards, and the resulting readership and popularity continue to increase for Bagge and Clowes, look for their earlier titles to become more scarce. I wish I had a nice stockpile of Neat Stuff and Lloyd Llewellyn first printings. None of these books are listed in Overstreet or any other guide that I know of, but I would estimate the first issues to be worth between $10 and $20. And no, I don't have any copies to sell!

Cartoon Books - Bone is another great new title that is gaining readership and will continue to rise. I see very few early issues in first printings. Bone #1 first print should be an easy sell at $10 to $20.

Topps - Steady sellers, but the current Dracula series is not selling nearly as well as the movie adaptation mini series, despite its stunning artwork by Esteban Maroto. Dracula movie adaptation #1 (sealed with cards) is going for $5, #2 (sealed with cards) is $4.

Dark Horse - Star Wars: Dark Empire continues to move briskly as a back issue. Issue #1 is selling for $15, #2 is more scarce and is going for $20. New issue sales are moderate, but nothing exceptional. I feel their new "Comics' Greatest World" will do only moderately well, despite all the hype. A low price, and corresponding low page count, and weekly shipping do not guarantee success. Remember Airboy and New Wave from Eclipse?

Tundra - I was sad to hear that Tundra is being sold. They put out some of the highest quality stuff there is. It just goes to show the dangers of not running a business like a business. Look for demand for Crow to increase with the death of Brandon Lee. first prints of the Caliber issues could go through the roof. Scott McCloud's Understanding Comics just came out as I write this; this book is a real masterpiece. I urge everyone to rush out and buy a copy, and read it!

Valiant - Last time, I cautioned you to watch those Valiants as I felt they had hit their pinnacle. New issues have settled down to moderate sales numbers. Turok did okay, but not exceptional, although it will eventually sell out. Valiant mania is definitely cooling.

Image - The Image imprint alone is no longer sufficient to move product. The Alan Moore title 1963 is great fun (it really does read like an early 1960's book with a touch of parody), but it sells abysmally compared to the other Image books. Spawn is the top seller for Image and possibly for the entire field for the foreseeable future. Wild Cats comes in a decent second, with the rest of the titles falling somewhere in the middle numbers. No Image #1 issue (regular edition) had topped $10 in our store. Due to the huge press runs, look for them to drop in price in the near future, as speculators start to liquidate their hoarded copies.

Defiant - The Plasm trading cards which make up Plasm #0 have yet to come out, but the general buzz seems to be stacking up on the negative side. Resistance seems to be against having to buy packs of cards to make up a set, and having to buy the custom binder to get the ninth "chase card". No matter what happens, remember that Jim Shooter is a fighter and is not to be kept down.

Malibu - This company strikes me as the weakest of the three "new universes". Apparently, they are trying to make up for the departure of the Image line of books. I don't think their new titles will catch on in the long run.

Silver Age:

Marvel - Hot items include early Amazing Spider-Man issues, Silver Surfer issues, X-Men #1, Fantastic Four issues 1 through 50, S.H.I.E.L.D #1, and other first issues and first appearances, especially in higher grades. Mid to late 1960's issues, especially in lower grades, are slow to moderate sellers. We sold an X-Men #1 in VG for $700.

DC - All the earlier 1960's DC books are good to have, as they are much harder to find than their Marvel counterparts. High grades fly out of here, often before we can even put them on display on our wall. Lower grades are slower, but still good, reliable sellers. First issues and first appearances, along with other "key issues", are particularly hard to find. How many copies of Justice League of America #1 have you seen lately?

Gold Key - An easy sell, if you can get them. Photo cover movie and television books are still popular, especially in high grades.

Golden Age:

EC - Big demands for early comic sized Mad issues and horror titles in almost any condition. Mad imitators are starting to move too.

Warren - There is a renewed interest in Vampirella, Creepy, Eerie, and Blazing Combat, especially for early issues.

Timely - They continue to be hot. We sold a Marvel Mystery Comics #4 in fair condition for $400 to the first guy we showed it to.

DC - War time DC comics are still the Gold Standard in comics as far as I'm concerned.

Fawcett - Early issues of Captain Marvel are good sellers, especially those that have World War II covers. Later issues are moderate but still worth having.

Cover note - I love all the patriotic covers where the characters are winning the war for the Allies. Most of these books don't currently guide for any more than the other issues. I recommend them.

Collector's tip - Don't pass up those quarter and discount bins, a lot of real gems are to be found there, plus they tend to hold their value better than the new stuff!

A Special Note To The Mothers Of America - You aren't throwing away enough comics! How can you expect the comics of today to escalate in value if you keep them in circulation? You can make them more scarce, and hence worth more money, if you all pitch in.... to the dumpster!

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Silver - Here's what's happening in our part of comicdom. Not only have Silver Age sales been slow, the collections are just not coming in! As attic and garage cleaning time approaches, we hope this situation changes. Until then, our only truly notable sales have been an Amazing Spider-Man #14 VF+ $675, Uncanny X-Men #94 NM $160; and Hulk #181 NM $250.

Recent - So what is selling? Why, none other than the new stuff! Our younger customers seem only to be interested in Image, while the older crew aims at Valiant. We have had some luck helping customers discover some of the well written books of the mid '80's (e.g. Watchmen, Swamp Thing, Cerebus, Zot!, etc.), but most people seem to be caught up in the "gimmick-of-the-moment". An across-the-board answer to those who ask the enduring question, "What's this going to be worth?" Answer: Nobody knows! But we do know that there are plentiful supplies of the vast majority of comics published since 1980, especially from the major companies. Every show has more than its share of "hot" Comics, or Valiants, or Images, or whatever. I think it pays to shop around! Notable sales of recent comics include Shadowhawk #1 $10; Spawn

#1 $6; Harbinger #2 (with coupon) $45; and Superman #75 (bagged edition) $8.

Other - A few asides before I sign off: (1) We were buying Sword of Azrael #1's for 12.5¢ apiece at a major distributor's warehouse sale last November. They had cases of them which, as far as I could tell, remained untouched throughout the sale. We gave ours away (Free) as Christmas gifts to our customers. Point is… this book is in plentiful supply. (2) Thanks for all of your cards and calls, regrettably, we still don't do mail order. If you're ever in Western Pennsylvania, though, stop by and say Hi! Until next issue!

DAN FOGEL, JIM PITTS, RICK CALOU
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Welcome back to another issue of the Price Guide mag that tells it like it is! Despite some pretenders, Overstreet is still the choice of discriminating readers, collectors, and investors, as any dealer worth his salt will tell you. So… without further ado, our report from the northern California convention and mail order scene is as follows:

Golden Age - Volume of sales and acquisitions is still less than more recent books, but we predict that wise investors will profit long-term by careful buying in this rapidly-dwindling supply area. Our only sale of note in this area was a Timely Mystic #3 in FN- for $400.

Silver Age - We think it's still your best bet for quick turnaround, if that's your thing. But maybe read 'em first? Selected sales include: Metal Men #'s 23 & 30 GD+ both for $15. We recommend this wonderful title for general good reading and steadily rising prices, especially the Showcase issues! Mid '60's Superman titles are showing renewed interest, probably due to more recent events, but largely only at strict guide or slightly less. Superman #178 VG+ $5. Also gaining rapidly is Turok, spurred by the new series. Turok #2 (FC #656) GD- $25. Batman titles still move (even though the rumor mill says Azrael will replace him, we think Dick Grayson is the only man for the job!), including a Detective #299 GD $10. On the Marvel front, a Fantastic Four Annual #1 in GD- flew out at $50.

Recent - Valiant supply seems to be exceeding demand, so will Defiant take over? Spider-Man titles still move at guide, with occasional bulk discounts. We sold Amazing Spider-Man #'s 344 - 346 in MT to a happy dad for only $28, and a NM #316 for a bargain $12. Sandman is still moving, including a MT #29 for $3.

Toys - As usual, we tend to move a fair amount of comics and science-fiction related toys. These include a slightly battered and rusty 1959 Looney Tunes lunch box (w/o thermos) for $25 and a '70s cartoon (Herbie the ugh! Robot) version Fantastic Four board game, and a '60s Thing flasher ring for $17.50. Also sold were a '70s re-issue 2001 Orion Spacecraft model (unbuilt) for $25, and a 1989 Applause giant stuffed Batman doll with stand for another $25.

See ya' in 30, Overstreet people!

BRIAN POWELL
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School's out for summer (except for those of us taking Anatomy/Physiology with lab), and conventions are popping up like mushrooms. Looks like a productive summer ahead. On with the show

Silver DC - Still lots of requests, especially high-grade 10¢ issues. Superman titles are gaining in popularity, maybe due to recent publicity. Showcase and B&B remain strong. Sales: Showcase #43 VF $200; Flash #137 VG $75. Acquisitions: Nice batch of Showcase, about #40 up.

Silver Marvel - Lots of interest. I'm noticing more low-grade reader copy sales. Do collectors still read their purchases??? If so, Lee/Kirby will make them "true believers." Whatever happened to storylines? Sales: FF #48 VG $160; Amazing #14 VG $220. Acquisitions: Decent lot of Spidey #3-50, most VG; Daredevil #1-20, most G-FN.

Dell/Gold Key - TV/movie/cartoons are sought by the baby boomers, nostalgia is back in a big way. Valiant is boosting sales of Dr. Solar, Magnus, Turok, and interest in Mighty Samson, M.A.R.S. Patrol, Aliens, Capt. Future, etc. Speculation is rampant on these! Sales: Turok #4 VG $35, VF high #'s @ $10 each; Man From U.N.C.L.E. #1 VF $70. Acquisition: Variety of 4-colors, all types & grades.

Golden Age - Requests for Fiction House and Good Girl Art are back with DC, Timely, and Fawcett leading the pack. "Oddball" Gold is getting attention, still many bargains to be had in this area. Sales: Batman #10 GD/VG $350; Worlds Finest #21 FN $160; Capt. Marvel #14 VG/FN $120. Acquisitions: Many strip reprints (Tip Top, etc.); Nice batch of Jumbo; several low-grade Superman.

Also, I suggest that readers/collectors not overlook lower grade bargains! Have a great summer. Later…

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Hello again from the tourist capital of the world. There's a lot to report, so lets get down to it!

Well, if you want to move inventory, just have a 50% off sale. All the Marvels and DC's really move out at 1/2 guide. Titles that sat in the bins for months are now gone, thanks to our own form of spring cleaning. Not only does it move them out, it makes our customers very happy.

Independents - Valiant back issues and new issues sell immediately. Blah, blah, blah. I look forward to the crossover with Image this Summer. And speaking of Image; Spawn back issues are selling. With McFarlane's superior artwork and a storyline par excellence, Spawn is the epitome of the quality comic books we should expect from all comic producers.

Recent back issues: Spawn #1 $10, #2 $15, #3 $15, #4 $15, #5 $5, Harbinger #1 $150; Magnus #12 $100; Rai #1 $35; #3 $85, and #4 $90.

Marvel: Starting on an up note; X-Men Unlimited #31 sold out immediately along with Spider-Man Unlimited #1. Infinity Crusade and all Carnage crossovers, however, did not do as well as expected.

Gimmick crossovers, especially a 14 part one, like Maximum Carnage, are not working because customers expect a good story and artwork instead of mass-murder on every page. If I had a son, I would not let him read these stories, or the Punished 2099 series, which has him imprisoning and torturing his enemies. Let's face it, this is not the legacy of Frank Castle.

DC - Sandman, Batman Adventures, and Superman titles are doing quite well. Luckily we under-ordered the new Superman titles which didn't sell as well as the death issue (#75). The fan favorite seems to be Superboy in Adventures of Superman #501. DC sells as well as Marvel on the shelf now, and there is a lot of interest in the future of the Batman storyline.

Cards - When Paul and I first opened the store, Dr. Sparks told us we had to carry cards. I laughed at the idea until I noticed the sales of cards and card-related merchandise. Sales of Superhero Cards have now reached 25% of our store income. Holograms, specialty cards and sets sell every day along with pages and custom holders. We're all waiting patiently for Marvel series 4.

Silver Age - Still requested: Spider-Man #1, Hulk #1, FF #4, 5, 48, Strange Tales #101 & 110, and Avengers #4. These comics are the most requested Marvel Silver Age titles. There is much talk about the upcoming Sotheby's auction. The White Mountain copies of Amazing Fantasy #15, FF #1, along with accompanying issues (FF #2-10, Spidey #2-14) will surely bring record prices. According to several members of the Grading Committee, these include some of the nicest copies ever seen! While being excited about the pricing of a lot of key issues that I own, I am worried about the main collector base that are trying to complete their collections. While pedigree copies bring multiples of guide, other dealers are selling good copies for twice guide due to the "perceived" increase in value. C'mon guys, let's price stuff reasonable, so people can afford to collect. 'Nuff said!

I recently acquired high grade copies of early DC's from my fellow advisor John Chruscinski in Florida. They sold immediately, and were some of the nicest 10 and 12 cent DCs I have ever seen. Recent sales include Showcase #13 VF $1,500, #14 VG $600, Fantastic Four #1 $4,500; Spider-Man #50 NM $200.

Golden Age - I acquired a small 43 issue run of Timely's from a customer who brought them into my shop. They averaged VG to FN. I sold them quickly to two collectors. Some of the sales were Captain America #26-31 averaging VG $8000 and Captain America #40-60 averaging VG to FN $4,500.

Corrections to my last report (CBM #2) describing IRS books. It should have said: All-American 17 FN+; Batman #3 VF (Restored); Superman #4 FN+, Lois Lane #1 FN+; Showcase #3 FN+, and Silver Age Green Lantern #1 FN+.

Congratulations to the new Overstreet Monthly Price Guide magazine! It is the greatest; and was the fastest sellout of any Price Guide in my store ever.

So, until Venom turns green, make mine Overstreet!

JAMES AND GINA DILL
Heroes And Villains
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Hello, from the little valley in the great Blue Ridge Mountains. (We're small, but we think BIG!) This is our second installment in Overstreet, the ONLY Price Guide, and we're proud to be a part of this. On to the market today… Well, stocks are falling in (oops! wrong market)…

Current Comics:

CBM Market Reports

Marvel - As always, Marvel still dominates this area with Spider-Man being in the lead because of the Maximum Carnage crossovers. X-Men are still hot as ever, but new issues seem to be slowing. Additional hot titles are: X-Force, all 2099's (except Ravage), Venom, Wolverine, Ren & Stimpy, and The Infinity Crusade. 2099 Unlimited was also a very good seller for us. Other new titles to watch for are Sabretooth and Deadpool, especially Sabretooth!

DC - Titles are finally picking up steam with the new Batman Knightfall, and the new Superman series. Keep an eye out for Batman #500 and Detective #666! Anything else from DC is not worth mentioning.

Image and Valiant - These titles are hot, hot, hot (ouch!) with Spawn picking up more steam than ever. The new Bloodstrike sold out in one day. All other titles sell well, (but not as well) except for Splitting Image which is a dead title.

Back Issues - Keep an eye out for Sword of Azrael. This is going to be a very expensive book very soon. This ties in to Batman Knightfall, so watch out for some surprises in the near future. Early Sabretooth appearances are selling very well, demand is already increasing. With Iron Fist #14 being his first appearance, this book is already selling for up to $150 in NM. Other books to look for are: Power Man #66, 78, & 84 (all Sabretooth appearances). Demand is increasing for New Mutants #98 because the first Deadpool appearance is in this issue. The Marvel Super Special #1 & 5 are extremely hot & very hard to find in this area. Because these two are both KISS comics, comic book collectors, record collectors, and KISS fans all want them. This makes these books very difficult to find at a reasonable price. The same goes for all KISS comics. As far as Valiant back issues go, all Valiant titles sell extremely well for above guide.

Other - Also, there is something about the special comics that were given free to the dealers that we feel needs to be mentioned. Granted, this is a free enterprise system, and a book is only worth what someone is willing to pay, but some of the prices we've heard of people being charged for these seems ridiculous. For example Maxx #1 Glow-in-the-dark cover normally sells for $25 in this area. We've heard of it selling for $200+. Also, Venom Gold ($60-$100) to $300+! Come on guys! Give the customers a break, it was given to you for free! Moving on to...

Trading Cards - There is still an extremely big demand for Marvel Masterpieces. It has not diminished in the least, with the specialty cards selling for $15-$20 a piece, and sealed boxes as high as $90. X-Men series II are still red hot, boxes selling as high as $40, and the Wolverine 3-D hologram selling for $40-$60. We're already getting a high demand for Marvel Universe series IV. Other cards that seem to be high in demand are the Star Wars Galaxy cards, Ken Kelly, and the KISS trading cards (especially series II). Doomsday has slowed down quite a bit, as well as Ghost Rider, Punisher, Batman Returns, and Olivia. The rest are average sellers, nothing to write home about.

Well, that about wraps it up, see ya next time. Until then, remember... You can always judge a comic book dealer by the price guide they use!

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Overview - The Overstreet Monthly Price Guide has added Adventures into the Unknown to it's listing and all of a sudden this title is selling incredibly well! Interestingly, few have discovered ACG's other great Silver titles: Forbidden Worlds and Unknown Worlds. If you're one of the collectors who have been buying and enjoying Adventures into the Unknown, do yourself a favor and look for these other two ACG titles while they are still inexpensive!

The market for older books seems better than ever. Virtually everything seems to be selling well. I believe some of this is trickle down from all the money being made on the new books like Valiant and Image. As long as money is being added to the marketplace the prices will only go up.

Recently it has become obvious that the baseball card dealers and collectors are moving into comics. I am finding that a lot of my business is coming from former card people. While some long time collectors seem annoyed by this, I believe it is a good thing for the market.

Golden Age - These books are always steady sellers. The new annual guide indicated a significant increase in the value of Golden Age books in Fine condition. Recently these books have been selling quickly for me. For example: Batman #38 F+ $300; Detective #99 VG+ $170; Superman FN+ $140; and World's Finest #31 VF+ $250.

Pre-Silver Age 1949-1955 - Sales are incredible. This entire period is relatively low priced. The lack of first appearances and scarcity serves to keep the prices down. This is a collector's paradise. These books comprise a huge number of high quality books. This is the period when EC flourished. Phantom Lady was there for the adolescent teenagers. These books are cheap and hard to find. The thrill of the hunt is always there. Some sales: Strange Terrors #4 VG- $40; Space Adventures #33 VF- $150; and Tales From the Crypt VF- $160.

Silver Age - These books are selling in all grades and almost all titles. At the moment Marvel seems to be outselling DC. There is a lot of interest in the Hanna-Barbera cartoon comics. I recently purchased a large collection of white high grade books that sold out almost instantly. Sales include: Atom Ant #1 NM $150, Tasmanian Devil #1 NM $110, Amazing Spider-Man #14 NM $1,600, Journey into Mystery #83 PR $65, Fantastic Four #48 NM $800, House of Secrets #4 VF $85.

Recent - Recently I have noticed in some areas that one small box of Valiants can out sell an entire truckload of Silver Age. Certain books sell incredibly fast and others won't sell at any price.

Well that's a wrap. Have a great month!

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Hello again and welcome from the Bluegrass state. General trends noted in the past month are as follows:

TV Related Gold Key - More collectors are requesting these comics from the sixties, especially animated titles such as Atom Ant, Jonny Quest, Yogi Bear and Bullwinkle. I can never find enough of this material around and high grade examples are very hard to come by. (These comics were read and enjoyed when they were issued!) Nostalgia rules with titles such as The Munsters, I Spy, Mission Impossible, Man From Uncle, and the like receiving much attention from collectors. Turok issues are very hard to find and go quickly at guide and above.

Esoteric Golden Age and 1950s - This material sells well, especially the inexpensive items ($10 and below). These comics are great buys when compared to the vast majority of Marvel and DC superhero books from the same period.

Recent sales: Marvel - Iron Man and Sub-Mariner #1 VF $90; Marvel Feature #1 VG/FN $16, Iron Man #1 GD/VG $60, Master Of Kung Fu #19 VF $5; Power Man #18 VF $4, Fantastic Four #85 VF/NM $11, #91 VF/NM $8, #108 NM $8; Nick Fury #3 FN/VF $10, #4 FN/VF $10, #11 FN/VF $5, #12 NM $8, Spectacular Spider-Man #158 NM $10; and Sub-Mariner #8 FN $8.

DC - Sea Devils #4 FN $25; Aquaman #4 VG $21; Plastic Man #2 FN/VF $8, Action #293 VG $9, Detective Comics #331 FN $8, #349 FN $8, #351 VF $12, #352 VF $12, Green Lantern #82 VF $12, Rip Hunter Time Master #19 VG $10, Strange Adventures #64 VG $16, Superman #165 FN- $8, #172 FN/VF $11, #191 VF $9; Superman's Pal Jimmy Olsen #47 FN $12.

Golden Age to 1960s - Tales Of The Unexpected #60 GD/VG $8, #64 VG/FN $11.25, Baffling Mysteries #12 FN- $16.50, #24 VG $12; Blackstone, Master Magician #3 VG/FN $20; Christmas Carnival VG/FN $20, Four Favorites #27 FN $16; Land Of The Lost #5 VG- $20.50, Space Adventures #37 VG $18, Unknown World #1 VF- $68.50, Adventures Into The Unknown #4 GD $16; Big Circus FC #1036 FN/VF $9, Christmas In Disneyland #1 GD/VG $8, Man From Uncle #17 FN/VF $15, and Star Trek #46 VF $10.

On a final note, has anyone tried to find the Whitman issues of Doctor Solar? These are issues #28-31 of the original series and are quite tough to find! Thanks for reading and remember: Enjoy the books you collect and you can't go wrong!

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Greetings again, from San Antonio, Texas. Lots of things are happening in our industry and it's certain to be a very hot Summer! Here's what we've been experiencing.

Golden Age - We continue to see a marked increase in demand for Golden Age material with stronger sales through the mail and at shows than we have in our retail outlets. Here's some examples of Golden Age sales over the past 30 days. Batman #37 VF $450, #34 VF+ $300; All-Select #11 GD $80; Batman #47 FN+ $700; Capt. America #64 VG $125; Batman #25 VF $1,200; Venus #6 VG- $55; Star Spangled #65 FN- $300; Batman #40 VF+ $400, #48 VF+ $300; Moon Girl #1 VG/FN $200; Sun Girl #2 FN- $175, USA Comics #1 VG- $700; and Marvel Mystery #82 VG $250.

We have also sold numerous lesser-priced books with such titles as Crime & Punishment, Captain Marvel, Marvel Family, Mutt & Jeff, Wings, Doilman, Sensation, and more. Collectors have become convinced that solid VG books really are collectible, and that it may take years (to forever?) to find high grade copies of the books they want. This demand is great for sales, but is taking a very high toll on our inventory of older material.

The latest Golden Age acquisition was a mixed-bag collection of books which had been accumulated by a young lady during the mid '40s. It consisted of Nyoka (3 thru 35), Jungle (28 thru 90), Jumbo

What's Hot and What's Not

(62 thru 127), Sensation (82 thru 105),Wonder Woman (41 thru 59), Sun Girl (1 thru 3),Venus (1, 5, 11 thru 18), and assorted issues of Wow, Mary Marvel Moon Girl, Blonde Phantom, and All-Star. Few of the books graded better than FN, with most averaging VG. High grade acquisitions generally occur on a book-by-book basis, and are primarily in response to want list work for our regular customers. As of this writing, our Golden Age want list is longer than our Silver Age list! I can't remember a time in the past five years when this has been the case. I applaud Overstreet's intention to update Golden Age prices in the new upcoming Overstreet's Advanced Collector quarterly magazine!!

Silver Age - Keys, Keys, Keys! The word for Silver Age is Keys! Everyone is scrambling to pick up the highest grade Key books they can find. Over the past couple of months we have tried to put out ads which included books such as Spider-Man #14, Fantastic Four #5, Showcase (many issues), and others, only to sell them to collectors who called us about other books and found out about these, before the ads could see print! While it's clearly good news from a sales perspective, it has been somewhat difficult to explain to the folks who call as soon as an ad breaks that the comics they wanted have already been sold. Aside from Keys, the first twenty to fifty issues of most Silver Age titles sell very well in any grade, but better in high grade. Recent sales include: Fantastic Four #5 VF+ $1,150; Green Lantern #1 FN+ $700, Amazing Spider-Man #14 NM $900; Fantastic Four #6 NM/MT $850; Lois Lane #70 NM $150, Strange Tales #110 VF $450, Amazing Spider-Man #17 VF+ $300; Iron-Man #1 MT $400; Journey into Mystery #85 NM $500; and X-Men #12 NM $175.

Sales of other Silver Age comics tended to be at or near guide (by the way, we love the format of VG45/VF82/NM94 prices in CBM #2). The fastest titles to sell are Amazing Spider-Man, Incredible Hulk, Journey into Mystery, Showcase, Batman, and Green Lantern. Moderate movers include Fantastic Four, Strange Tales, Brave & Bold, X-Men, Tales to Astonish, Tales of Suspense, Superman, and Flash. Slow movers (generally speaking) include Aquaman, Atom, Daredevil, Iron-Man, Justice League, and Avengers.

It has been easy to acquire large lower grade Silver Age collections, but we have struggled to acquire high grade collections. Except for two great Fantastic Four runs and a nice Spider-Man run, high grade Silver Age books have also only come into the stores in trickles.

Pre-hero Marvels seem poised for yet another big move in the marketplace. Even the second tier titles (Mystic, World of Fantasy, Mystery Tales, etc.) have a large fan following, and look like a bargain when compared to other books from this era.

Post Silver Age - Inexpensive (less than $20) high grade material sells like popcorn! While there is a noticeable rush for Vampirella (Warren), Star Trek, Magnus, Turok and Conan, there is steady sales of other DC, Marvel, and Gold Key comics from 1968-1975. Collectors are beginning to realize that these books are now about twenty-five years old - old enough to be considered antiques! The fans are very resistant to less-than-mint books from this age, and books with flaws are tough to sell.

This brings up the issue of price guide grade ratios. Books published between '68-'75 carry (and sell at) these prices in our stores: NM 100%, VF 50%, FN 30%, VG 15% or less. Our objective is to sell comics, and this type of pricing structure allows us to do this. It also justifies what often appears to be a very low (compared to guide) offer when buying books from this era.

Recent - DC is making an incredible come back! Batman (primarily due to Knightfall) is red hot! Issues #488 & 492 bring $10, Sword of Azrael #1-4 is now a $50 set, and Vengeance of Bane flies out of the store at $12. The Reign of the Supermen series is the most talked about storyline in our stores. It is fair to say that 80% of the comic readers are buying this book and talking about the who's & when's & how's, not about how much will this be worth? However, the collector's edition of Superman #75 still sells quickly at $35.

Strong interest has been maintained with the Flash due to the Return (?) of the Barry Allen storyline. The grittiness of the Spectre has kept reader interest, and the innovative glow-in-the-dark covers (1 & 8) have sold well to cover fans. Justice League picked up a lot of new customers after the Doomsday tie-ins.

The Milestone & Vertigo titles have become steady, but not stellar sellers. However, they tend to sell to consumers that are not our traditional superhero fans. All in all, it has been a DC market since last October.

Marvel fans have been able to applaud some great cover projects and a few strong storylines: such as Maximum Carnage, Midnight Sons, and X-Cutioner's Song. The2099 Universe is still going strong, as is the Venom mini-series. Marvel losers this year are the Infinity Crusade, Marvel/Rookie card series, all of the UK titles, and the Heavy Hitters line. Of the hotter books, Venom #1 sells for $6, Spider-Man 2099 #1 brings $5, Ren & Stimpy #1 (bagged with foiler) sells within hours at $25!

Image fans are beginning to lose interest with many of the titles, although Spawn and Pitt are among the most sought-after new books. Spawn #1-4 all sell quickly at $10 each, while #5 already brings $6. Pitt #1 sells for $5, and #2 is going to be an immediate sell-out. We were glad, however, to be able to return thousands (yes, thousands) of Shadowhawk, Youngblood, Cyberforce, Wildcats, and Savage Dragon to our Distributor.

Valiant interest is on a fast decline! We can't seem to cut our orders fast enough. Hopefully the hype around the Summer Contest will help us maintain current sales levels, and there are still some large sums of money being thrown at certain speculative books (Solar #14, Bloodshot #6, and Shadowman #16, most recently). The Gold Rush is about over, and we've had to cut our prices of all Valiant metal books in half, and still they're slow to sell. This has caused a lot of anxiety (and financial loss) to many new-to-comics collectors. Fortunately, we tried to avoid fueling this fire, but are sad to see the number of collectors that are ready to give up the hobby because they don't want to be burned twice!

Topps has done a good job with their launches, as has Dark Horse and Continuity. While we are not seeing notably increased demand/price pressure, these companies have grabbed a reasonable market share by issuing quality material, at a good price, on schedule!

The demand for other special and one-of-a-kind books (such as the platinums, red foils, etc.) is narrow, but substantial. Books that have something truly different in them (such as Platinum Superman & Spider-Man) sell very well and maintain demand. Minor variations, such as logos, ink differences, and errors (the "Black" Venom) are being shunned by all but the real rookie collector.

In closing, thanks for reading this report, and count on Overstreet to provide you the broadest amount of relevant information in this great hobby!

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Golden Age - The old comics are still the best. Both in per capita item value and in thrills per page. Recent acquisitions include several lots of Fiction House and various other Good Girl Art comics. Among these groups, was a near complete run of Planet Comics, most in upper grades. Most of these were sold to the first person they were offered to. Planet goes for a bit over guide in all grades. With a large group of nice copies of a scarce title, the temptation is always there to keep a few nice copies for myself. To date, I've resisted this temptation, but if I keep looking at these, I'll start to weaken. Many other collections are recent arrivals. These groups include Golden Age/Silver Age comics, pulps, Big Little Books, and movie magazines. The recent influx of quality material has caused us to add an additional 2000 sq. ft. warehouse to our complex. A lot of people want to sell, and even more people want to collect. This translates to an excellent business climate in the hobby and lots of fun in the warehouse.

Prices Realized: Fight Comics #68 VF/NM $70; Jumbo #146 FN $45; Amazing Spider-Man #1 GD/VG $900; Ghost Rider #1 (1950) FN $125; All-Top #13 VF/NM $225; and The Saint #2 VG stained $40. Also sold were a multitude of Tarzan, Sparkler, Tip Top and other Edgar Rice Burroughs titles. Vintage Burroughs pulps are being sought after by comic collectors. Of particular interest are those that feature Tarzan and John Carter of Mars on the cover.

Currently Popular Items - Many titles or genres do have highs and lows over a period of time. I've recently seen that the following titles are on a strong up swing. Vampirella, Creepy, Eerie (maybe it's because of the numerous Frazetta covers on early issues of these three Warren titles), Mad (comics or mags - people want them all), Famous Monsters and other related titles, vintage movie magazines that have articles or photos on comic related films, Doc Savage (any pre-1975 items are in big demand).

Recent Back Issues - The issues that seem to be making a reappearance on want lists after a few years absence are the McFarlane issues of Amazing Spider-Man. Now that the prices, which were initially over-inflated, have dropped to a more reasonable level, interest has returned. The early Venom issues, of course, are the main wants, but as prices drop from sellers' competition, the others are slowly gaining interest. The success of McFarlane's Spawn has helped, also, by proving Todd's staying power as an artist with a following. Although Spider-Man prices have dropped, many of the issues still have farther to go to become reasonable. Especially considering the wear and tear on the collector's wallet that will take place this summer. But more on that later.

It looks as though Valiant issues are finally reaching their plateau in price. Nearly every dealer at the last show had back issues (many back issues) and very few were leaving their boxes. It seems as though the prices (which were too high for the mere collector/reader) have now gone so high that speculators have turned away. The realiza-

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tion that Turok's first Valiant appearance in Magnus Robot Fighter #12 is currently valued at $100 and his true first appearance in 1954 in Dells' Four-Color #596 is valued at $325 is a blow to the collector's psyche! Which has a better and more original story? Which is more important in comic history? Which is rarer? the answer is easy, isn't it? Also, the new Turok- Dinosaur Hunter #1's demand did not equal the supply. Within a week after it came out, desperate dealers were offering it for $1 (less than their wholesale price) at several shows

Also, Cerebus issues are going well, again. The reprints hurt their popularity for a little while, but the true fans still want the originals. Cerebus #150 recently sold for $5 and most of the other issues (especially the first 12) go for over guide. Look for this title's value to pick up again.

This Summer - Is this Summer destined to be known as the Glut of '93 or is it the beginning of the Renaissance Age? Marvel, DC, Valiant, Image, Dark Horse, Topps, Defiant, and so many others are bringing out a flurry of new titles. Whether they have quality stories and art remains to be seen. The collector's budget is certain to insure that only the fittest, more enjoyable titles remain. When it comes to the superhero genre, the need for a high entertainment value and more excitement for the buck, is going to make or break such efforts as Dark Horse's "Greatest Comics World" titles. Even if half of GCW's titles are half as good as Dark Horse's John Byrne's Next Men, then GCW will be one of those that makes it through the crush and crunch this summer.

Another that may make it, is the Defiant titles. If Jim Shooter's is successful, Defiant's upcoming projects may live up to his work at Valiant. His stories for Valiant are most of that company's best. His stories (along with some good marketing and original thinking) are what started the rush for Valiant issues. For a sense of wonder and suspension of disbelief, he is among the three current best, in my opinion (John Byrne and Jim Starlin being the other two, in case you were wondering). If his talents are still sharp, Defiant will live up to its name.

Possibly, the best effect that this summer may have, is that the individuals who are in the hobby merely as speculators, without even caring to crack open any of their purchases, will become more educated about why comics are such a great hobby in the first place. The multitude of possibilities and the lack of a "Sure Thing" will cause those speculators who don't want to lose their shirt to read and discover which comics are truly enjoyable. I've said it a thousand times before, "If it ain't enjoyable, it ain't gonna keep its value!"

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Hello again, here is what has been happening at the shows I have been doing lately.

New Books - There is definitely a new book Glut at conventions. More and more dealers are setting up at shows selling only new books, retailers are setting up at shows to blow out anything they have over-ordered. This is causing tremendous competition and is resulting in new books being sold for way below cover price. Some examples,Turok #1,Venom #1, Magnus #25, as cheap as $1 each. I don't know how this is going to effect retailers in the long run, but it makes buying new books cheaper for the collector (remember them? The people who ultimately create demand for back issues..)

The Batman Knightfall story line is still hot as a pistol with new readers picking up on the story all the time. The Maximum Carnage story line running through the Spider-Man books is also very popular right now, (most collectors around here were happy to snap up Spider-Man Unlimited #1 for around $2 at shows). Azrael books are still hot with prices fluctuating between $8 & $15 a book. Amazing Spider-Man #300 is the single most asked for book at shows lately and if flies at $55-$60. Amazing #316 & #317 are also moving fast at $15-$20... kids just love Venom. Marvel would have a real hit on their hands if they gave this guy a monthly book with a $1 25 cover price, these $2.95 mini series are just too much for most of the new Spidey fans, whom I have noticed, are mostly kids. The X-Men books are coming back to life, that new cartoon has really given the X-Titles a shot in the arm. The only exception to this seems to be Excalibur and X-Factor. These books are still snoozing.

Pre-Unity Valiants - The wall street crowd has driven the prices of Pre-Unity Valiants beyond the budget of most collectors. Those who had the forethought to pick up an extra copy or two might want to part with the doubles now (or sometime very soon). One can make great trades with these books, and get close to, or over guide prices for them. This does not include the gold give away books, which are dead, dead, dead. Even Valiant books are not immune anymore.

Image books - Spawn #2-5 are blazing hot, #1 moves OK at $5. Youngblood #1, Savage Dragon #1, Shadowhawk #1, and Wildcats #2 all move at or around guide, everything else can still be had below cover around here if you look hard enough.

70's Stuff - Giant Size X-Men #1 NM $250, Astonishing Tales #25 NM $50, All Star Western #10 FN $25 (Warning! this book is as hard to find as House of Secrets #92 in NM. If DCs new Vertigo book does well, hmmmmm???). Iron Fist #14 should start to make a comeback at around the $100 mark real soon. Doctor Strange #1, 2nd series NM $35. Ran a big sale on 70's Marvel filler books, all NM books, bagged and boarded at $1 each. Sales included, entire run of Moon Knight 1st series, 66 different Incredible Hulks from #200-300, Iron Man books from #125-200, Marvel Team-Ups from #50-150, Two In Ones from #20-100, Daredevils #200-300, Fantastic Four #200-300. These books are all dead at guide prices as collectors are barely able to afford all their new books. But when they saw these books, at a buck a book, they went nuts buying them up.

Silver Age - High Grade is still the rule. There is a new breed of collector ("the smart investor"?) out there. They collect only High Grade, Key Silver Age books. High Grade in this case being NM only. They will pay guide, or better for what they want, but they only want NM. I discovered this new breed when I noticed people would ask to see High Grade Silver Age books and would then turn their noses up at VF pieces because they were Low Grade, they were astonished when I explained that, in my opinion, VF Silver Age books (DC's especially) were High Grade. When I ask if they buy a lot of this material, they always reply "no I don't, but I see a lot of VF books".

At the opposite end of this spectrum, there is movement at the low end of the grading scale. FR and GD books are moving when priced below guide and are being bought by collectors who cannot afford to pay a lot for the books they want to read (and re-read). The trouble area is mid grade books in the VG and FN ranges. These books are ignored by High Grade collectors, and are too expensive for the low grade collectors. Some proof, Iron Man & Sub-Mariner #1 VG, Iron Man #2 & 3 VG/FN $75, Same customer turned down on Iron Man. #1 FN at about $100. Fantastic Four #21 & 35 FN+, Amazing Spider-Man #45 VG, #101 VG, #102 FN, all for $225.

That's all for this month, more next time.

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Golden Age - Since my last report, it has been more of the same. Golden Age comics are selling very well, especially the higher grade DC's and Timely's. This is not to say that books from other titles are not doing well. It is just a question of degree. There seems to be an unquenchable desire for all Golden Age books. At present Capt. America leads the most wanted parade, with numbers 74 through 78 particularly desired. Golden Age books from some of the lesser publishers are becoming quite hard to find. Books such as Crash, Super World, Great, Choice, Hyper Mystery, Whirlwind, and Miracle seem to have retreated to private collections.

Silver Age - Showcase #4 is still the most sought after, especially in high grade. The three top requests recently have been Showcase #4, Amazing Fantasy #15 and Amazing Spider-Man #1, in that order. After these three, almost any DC comic from around 1952 through 1959 if in high grade.

There is also a consistent and growing demand for Gold Key comics relating to TV programs and for most later Dell Four Color comics. Again the higher grade books are the ones being sought.

Unexpectedly, two of my best sellers from my most recent catalog were the King/Charlton/Gold Key Flash Gordon and Phantom comics. Someone has finally realized that the Flash Gordon comics have some of the best art of the period, including some stunning Al Williamson pages at his best.

Acquisitions - As Golden Age & early Silver Age dealers will tell you, the acquisition of inventory can be maddeningly erratic, with seemingly endless dry spells when good stock is hard to come by. Since the last issue, I have been fortunate to acquire several moderate sized GA collections plus some nice Silver Age books.

In summary, the prognosis for Golden Age and Silver Age comics looks bright for the foreseeable future.

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This Summer marks the 15th anniversary of The Great Escape serving Louisville and the surrounding area. We've discovered that our area has some striking differences when compared to other markets across the country. I'll do my best to let you know what's going on with the comic buyers in Louisville.

Golden Age - The Golden Age market is virtually non-existent in the Louisville area. There are some

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wonderful Golden Age collections around, but most were put together in the late 60's and 70's when there was an active Golden Age Movement (most responsible for that fan movement was Don Rosa of RBCC and Disney fame). We do have some demand for inexpensive, lower grade books, mostly from out of town dealers. There is hope for Golden Age comics however, Lately there has been a growing group of younger collectors in the area becoming interested in pre-1960 comics. The bad news is that they are quickly becoming disinterested and disappointed when they are overspending for overly graded books. Apparently knowing how to grade correctly is a skill that neither these young collectors or the retailers that they deal with have yet acquired

Silver Age - Louisville has always been an active Silver Age market and has considered itself a Marvel town for quite some time, but the times they are a changin'. DC has become the area of interest with many buyers, especially for lower grade, reasonably priced issues, from Jimmy Olsen to Justice League, most DC Silver Age comics are being bought by comic collectors not comic investors

Marvels - Despite DC's increase, Marvels continue to do well overall Avengers, Daredevil, Iron Man and most others are holding their own. The one truly cold Silver Age Marvel title has to be Amazing Spider-Man, we purchased a large run of beautifully high grade Spider-Man's (#35-100) that sat for months with no interest in the non-key issues

Misc. Silver - Gold Key, Charlton, and Harvey hero books have seen a marked increase in interest by local fans Most of these books (excluding the Gold Key/Valiant characters) have had little increase in price over the last decade and are true bargains. Consider for a moment Harvey's line up of artists during the mid 60's Reed Crandall, Al Williamson, Jack Kirby, Jim Steranko, Wally Wood etc., yet the books that these legends of comic art produced for Harvey sell for mere dollars (most less than $10). King/Charlton also had a great number of stories by the same artists as well as Jeff Jones, Mike Kaluta and Steve Ditko plus many others. Misc. companies of the 1960's contain a wealth of freelance work by many of the top artists in comic history Hey, where do you think the EC guys went! Yet these books are often ignored by collectors today. Take time to look at these books… you won't be sorry

1970s - There has been a genuine increase in excitement for these books by both collectors and investors. In recent years, characters such as Cage, Ghost Rider, Son of Satan, and Morbius, with more revivals being announced monthly has created a frenzy of speculating in 70s Marvels. It has been fashionable in years past for long time dealers and columnists to criticize comics from the 70s as being bland, uncreative or just plain trash. But the fans in their late twenties or early thirties are beginning to reach the high income year. Many of these fans have no sentimental attachment to the Gold or Silver Age books. Instead they love their Neal Adam's Batman or Sal Buscema's Defenders just as much as earlier fans did their Infantino's Flash or Simon and Kirby Capt. America, and those same dealers that criticized these books are going to learn that it is the fans interest, not their own that dictates demand

1980s - Slow, except those books dealing with 90's characters, such as X-Men, Wolverine, Ghost Rider, etc If the character isn't being published today then those back issues don't sell Also the 80s brought us the single worst investment in comics, the limited series. If a character can't generate enough interest to carry a regular series then it certainly can't maintain enough interest to sell as a back issue. Nuff said!

1990s - For us, as for most retailers, new comics generate the sales and creates the next generation of collectors that makes all of the other back issue sales possible. So I am genuinely pleased overall with the efforts being made by publishers to generate excitement about their product Lets discuss each of the Big 4.

DC - Which one do you like? Is the most asked question about new comics lately, obviously referring to the Reign of the Supermen storyline Hints off to DC, not only for orchestrating a media event of this magnitude but also for making the comics fun to read. Numerous customers recently bought Superman for the first time and they are enjoying themselves. The new Kryptonian Superman with Superboy, oops, I mean Superman. DC also has a definite hit with Vertigo When DC produced quality stories and art within their mature reader line and then placed them under one imprint in order to generate an immediate readership for unusual projects that before were not possible, they had a stroke of genius, great going DC

Batman's Knightfall has been well received and has people buying bats again after quite a dry spell Other notes of interest from DC are Flash with the current Barry Allen storyline and the new improved Justice League of America. DC seems to have made a real commitment to the comic reader and is heading in the right direction, away from gimmicks to sell books. Marvel should take some notes.

Marvel - Gimmick books are really getting old with the buyers. Add to that the poor treatment of older characters, several lines of losers (such as Marvel UK and Marvel's Supernatural line), and it's easy to see why Marvel is sinking fast During the last two decades Marvel comics were the best selling comics in every category by far and unless there is some major rethinking done at the "House of Ideas" they certainly won't be in the next two.

Valiant - Probably the strangest situation in comics today. Back issues are blazing hot, yet there has been little increase in new issue sales in our area. This leads me to believe that many people are misinterpreting the Valiant phenomenon. Since the beginning, Valiant has been promoted as a readers company with a legion of loyal readers clamoring for Valiant back issues But many of those fans that helped build Valiant's reputation left shortly after Jim Shooter's departure, due to the noticeable change in Valiant's focus from solid storytelling to simply selling more comics. What was left were the speculators who had noticed the sharp increases in Valiant back issue prices It is they who are fueling the fire for Valiant's unrealistic price increases. This has created a situation that I do not see as being beneficial for long term potential. However, it will be interesting to see how this turns out.

Image- The only company from top to bottom that deserves to be called hot here in Louisville. Contrary to reports from other areas of heavy speculation and no real reader interest, it is completely the opposite here Image books are being bought, taken home, and read. Image seems to have hit the right formula of art, character, and packaging. I would never have believed in one year that Image would be able to win over the fans of Louisville so completely, but sales (both new and back issue) and merchandising prove that they have. If Image can produce comics of like content on a timely basis and not become bogged down in bureaucracy, as the rumors have suggested that they have, then Image will be the comics of the 90's.

Let's all enjoy this great hobby for years to come

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Hi, and welcome to our report. The comic world is alive and well in the Old Dominion Since we opened in October of 1992, we have experienced such fantastic growth that we have opened a second and third store. In the last few months there has been a strong interest in comics in this area. Part of this interest comes from the press coverage of Superman's death Along with this growth we have heard a few complaints on the number of new issues, the ever increasing prices, the missed schedules and the over abundance of gimmicks in use today

On the positive side, publishers are working extremely hard to produce a quality product that will be able to compete in today's very tough market. The days of the big two publishers are a thing of the past. Today there are at least three that are fighting for the top spot and a few others are becoming very aggressive and will be releasing their own Universe of Superheros The only down side of this increased competition is that some of the marginal titles or companies may not be able to survive

Overview - Sales have been strong this month with our in-house Auction bringing in excellent prices for Silver Age and Modern Age comics New comic sales have been spearheaded by the Superman line. Many new customers have started purchasing comics either for the first time or after a long absence. This is very positive growth factor for our industry. Back issue sales have been steady throughout the month especially on the past Superman titles.

Valiant - Sales of new issues have slowed down the last couple of months Back issues however, especially pre-unity books have been in great demand. These issues command an over guide price tag and still fly off the shelf. Early RAI issues are in great demand but the most asked for back issue is Magnus #12.

Image - After getting over the shock of receiving more than one or two books a month, most issues sold well. One title that does not sell is the 1963 line and sales on Sphtting Image has been extremely weak Shadowhawk #3 and Youngblood #4 just died on the shelves. Seems that the more titles Image ships, the more selective our customers become The best selling title remains Spawn, with back issues selling briskly

Marvel - Selling extremely hot are all the X-titles, Venom issues, Maximum Carnage and Cable #1. Special covers from Marvel have cooled and can no longer be counted on to sell out Ren & Stimpy still sells well, and we often have requests for the first issues

DC - Vertigo sales are slow but steady. Superman of course is still red hot. We have sold out of our #500 and re-ordered, and are still selling copies at a steady rate. The die-cut cover editions are selling well; customers continue to come in and ask for them. Milestone sales are increasing and some titles seem to be a success Batman Knightfall series is also impressive, and sales are

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Do you have an unidentifiable comic with an odd black & white cover and color interior?

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In the early days of comic book publishing, there was a never-ending battle between highly competitive businessmen to lay claim to every conceivable comic book title. In order to properly register the title with the copyright office in Washington DC, publication of the book was required.

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"Ashcans" usually had black and white covers (often Velox prints) stapled to color interiors from previously printed comics.

One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

Recently signed and numbered limited edition "ashcans" have appeared on the collectors market. Though highly desirable, these modern-day collectibles are not traditional "ashcan" editions.

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increasing with every issue. Interest in #497 is extremely high with multi-copies being ordered. Requests for part one and two are heavy and interest in the Azrael mini-series and Vengeance of Bane is growing even at the high price tag. Bagged Death of Superman #75 sells even faster than a speeding bullet. We could sell 100 copies at $25 if we could find them. Other issues of the Death and Funeral series have slowed down but still sell.

Independents - Sales are slow but steady. Aliens and Predator titles still sell though. There seems to be a growing interest in Dark Horse's new superhero universe that will be coming out soon. Plasm O, by Jim Shooter and Defiant Comics, seems to have captured the interest of a number of our customers and pre-orders are running high

Well, that ends our first report. Remember, keep reading the books you buy.

TONY STARKS
4100 Forrest Green Dr.
Newburgh, IN 47630
(812) 858-5516

Greetings from southern Indiana! Since I do not sell new comics (only back issues through mail order and shows), I am interested to see how the flood of new titles this Summer affects back issue sales. If all these new titles bring in new readers, it could be a great Summer. Otherwise, many collector budgets will be stretched buying new material.

Recent Back Issues - Valiant is still the hot ticket, but at least some collectors have started looking at other books. My last show in Indianapolis, IN in April had collectors buying a much wider selection of books than a March show in Nashville, TN. While Valiant books are still much in demand, I am seeing some resistance to the higher priced (over $75) books. Collectors still want Harbinger #1, but just don't have, or want to spend, $125. The last three Harbinger #1's I've moved involved at least partial trade. The various Gold and Platinum editions are the same way. The exception is Magnus #12 collectors just don't seem to care about the price. Sales of note: Harbinger #4 $60, #14 $8; Magnus #5 $25, Solar #3 $35, #14 $14, #15 $7.50.

1970s - Inexpensive first issues sold briskly in Indianapolis. First issues of books like Marvel Feature (Red Sonja), Savage She-Hulk, Ms. Marvel, Spider-Woman, Red Sonja, Inhumans & Eternals sell briskly in the $4-$6 price range. Collectors take note: Buy these types of books now, while they are still inexpensive!

Silver Age - Inexpensive SA sells well, collectors like getting decent (VG or better) 12 cent cover price books for $5 - $15 apiece. Gold Key superhero/adventure books, especially 1st issues, are in big demand. Sales of note: Magnus, Robot Fighter #1 VG $75; Doctor Solar #1 FN $100; Star Trek #1 VF $275.

Until next time - happy collecting!

DR. ROGER SMYTH
Funny Business
656 Amsterdam Ave.
NYC, NY 10025
(212) 799-9477

An Opinion - Before getting into the report, I would like to address the extremely serious issue of so-called signed editions. I've mentioned this in the past, but the problem has grown more severe recently, with many offers (as I'm sure you've noticed) of Limited Edition signed editions. First, let me state my ethical position: a signed copy of any comic is a damaged comic. The comic has been written on, just as if a collector had written his/her name on it. The extent of the damage is determined by the size and placement of the signature. Now let's look at this from another perspective; certainly there is a difference between the collector John Smith writing his name across the top cover, in pen, of a comic, and Jack Kirby signing his name at the bottom of the first page, below the indicia. Value here lies in the value of the signature itself, and this becomes a gray area, since we have yet to place values on the signatures of truly historical figures in the history of comic books.

Now, let's look at the current situation. Artists become hot and cold in the blink of an eye. 6 months, 2 years, and then????? With all due respect to everyone from John Byrne to Jae Lee, very, very few artists maintain a consistency of popularity (and respect), as for example Jack Kirby. Truly fine visual expressionists such as Neal Adams, or Frank Frazetta, in many cases are only known by the collector, not the "speculator", who only knows the current (by the hour) hot artist. In the past, autographs were obtained by collectors, at conventions or store signings, because the collector truly valued meeting with, and speaking to a writer or artist. However, now if you glance through any of the journals, you will find multiple offerings for signed copies of almost every mini-hot individual, offering these in multiples, at vastly increased prices, in limited editions of up to 10,000(?). The purchaser has never met the writer or artist, so the books are sold with a certificate of authenticity. Why in the world would you, as a collector, want this? The key is as a collector you probably don't. It is the speculators who would want this manufactured gimmick, prepared and sold to order, limited, authentic.

I personally have very strong feelings about anyone, and I mean anyone, charging for an autograph. Being asked for an autograph is really a tribute to the writer or artist. I happen to collect autographs myself, mainly of theater people, and even Sir Laurence Olivier (perhaps the greatest actor of our century), thanked me for asking him. I've yet to find an opera singer, including Pavarotti, who wasn't appreciative and patient with 100's or even 1,000's who ask for their signatures. So, where does all of this lead? I've never had one, not even one, person come into the store believing they've got a gold mine with a signed copy of a recent comic. But, about once a week (just today as a matter of fact), people come into the store believing they've got a gold mine with a signed copy of a recent comic, and can't seem to understand why not only will I not buy it, but pointing out to them that they now have a less than mint comic. If you are speculating, only speculate as much as you can lose, because most likely you will. Again, I find it personally offensive that any creative individual has the audacity to charge for a signature; to me it is a situation of the celebrity charging those who have gained for him/her, their fame, for the status achieved. Something wrong with that, to me.

However, it is not an opinion that a comic book which has been written on is no longer Mint, or even NM unless the signature is well placed, inside, and small enough to not detract. Signatures on bags are even more irrelevant, since the bag will deteriorate long before the comic, and will not even exist. I'd be interested in the opinions of other dealers and collectors about this.

Overview - Overall, I can't remember a period to equal the past 6-8 weeks, in the slowness of back issues. I ascribe this to the glut of new material, which has been eating up available funds. Only in the past week has there started to arise any interest in back issues to any significant degree.

Non-Sport Cards - They are bigger than ever. Sold a sealed box of Doomsday cards for $150 (my last box), and individual packs, quickly sell at $6. Marvel Masterpieces sell rapidly at $3.50, and Silver Surfer Prism packs at $4 are steady, though slower than the Masterpieces. I could easily sell 3-4 boxes of X-Men II (at $1), per week if I had 'em. More eagerly awaited than 95% of the comics, are the Marvel Series IV packs. Well, this seems to be the first time I've opened a price section with cards, but that's the current situation.

New Issues - The mix remains about the same as last report, with Marvel continuing to lose ground. Venom, and Maximum Carnage remain steady and powerful, Spider-Man titles and X'es holding their own, but I can see no interest gaining in any other titles. The Annuals seem to be of little interest, being returned by my subscribers, and ignored by non-subscribers. DC remains solid, with increase in the Knightfall series, as expected, Reign of the Supermen has the potential of being a fiasco. Spider-Man #500 remains asked for, but only occasionally, and by the younger generation. An interesting contrast to the Death issues. The bagged Superman #500 was selling here in New York, the first week, prices ranging from $2.50 (yes, with a $2.95 cover) to $5. Looks like it will settle in the $6-$8 range for now. Vertigos remain constant; Geek engenders little interest; Sandman and related always sell through. Milestones remain solid, but with no significant price increases. Valiant seems to be in a bit of a hiatus; while Turok sold very well, with a grand cover, for now it isn't a great back-seller. Shadowman is the most requested of the new and recent back issues, with the last few issues running about double-cover. Image continues to have ups and downs; Spawn #10 with Cerebus, while it was eagerly awaited, isn't making it as a new issue, and 1963, even with Alan Moore, is rejected by both the subscribers and the walk-in trade. However, Image seems to follow Valiants lead, and picks up in back issue sales. Constant requests for Spawn #1-4, with little stock available to fill (#1 $20, #2-3 $15, #4 with coupon at $25.).

Recent Back Issues - Let me note a hit, and question, and a miss. I took in 5 copies of the Gold Venom on consignment with a selling price of $75. Many people asked about it, and noted the price was cheap, it was selling between $100 and $125. Yet, no one bought — a miss. Then while everyone is talking about the Sword of Azraels, and I'd sell them for #1 $20, #2-4 $12, no one asks to buy them — a question.

The most requested book, walk-in or phone, is The Crow by Caliber Press. I believe this is connected with the film, and the death of Lee, but it really seems these are difficult books to find. Don't be surprised at double guide or more. A hit. No I've none.

Older back issues, as usual, ASM, and UXes sell well. I've got several cartons of various Superman titles, back issues (Action, etc.), which at $1 per book need to be refilled almost weekly. But the really consistent back issues are anything by Jack Kirby, from the 70s. Forever People, Kamandi, New Gods, Mr. Miracle, his Superboy stuff, at guide to 50% over guide. This may only signify the interest which now will be turned to most non-major titles and shorter run DC series from the 70s. Remember

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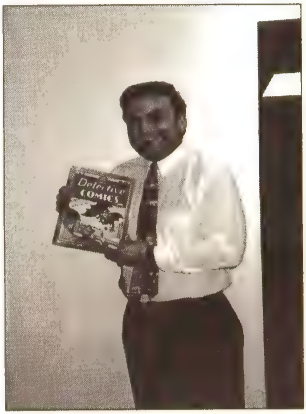

Edgar Church relied on the forces of nature--the dry, cool, "mile-high" climate of Denver, Colorado--to keep his collection in pristine, mint condition.

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What's Hot and What's Not

in a few short years these books will be 30 years old, and many of them appeared before the collector was really a force to contend with, and before comic speciality shops existed. They are much more difficult to find than you'd think, especially in the higher grades.

Final note - Now that Gladstone is back with Disneys, please don't deprive yourself of some of the most fun, and grand writing and art that was ever placed between two covers. Enjoy.

CORY RAYBORN
RICK WILSON
Rick's Dugout
117 West White Drive
Archdale, NC 27263
(919) 431-6825

As has been the case for the last few months in the comic industry, there are only two words that you really need to know when you want to know what's hot. Those two words are Image and Valiant. On to the report. New Comics:

New Image - There hasn't really been any blockbuster Image titles to come out since the last report, instead a better word would be consistency. Some of the higher selling issues off the newsstand recently have been Bloodstrike #1 (weird cover effect), Youngblood Strikefile #1 by Liefeld and Jae Lee, Tribe #1 with a stunning cover, and by no means a surprise, Spawn #10. Everything else is all a guessing game as to when it comes out, but rest assured, the other Image books will sell when they arrive.

New Valiant - The biggest seller in this category would have to be Turok #1 by a longshot. This was a very attractive book, but there is one problem. It seems that quite a few of these books escaped from the plants with very off-center chromium images making a true mint #1 difficult to find. Other big recent sellers include: Shadowman #16 (1st doctor Mirage), Solar #23 (1st Solar the Destroyer), Harbinger #19 (1st Caliph and Stunner), Bloodshot #6

New Marvel - There are two main kinds of books that sell in this category; the Spider-books and the X-books. These books always sell well and the Spider-books are currently being pushed by the Maximum Carnage crossover. X-Men Unlimited #1 has done well so far and look for the X-books to stay hot all Summer long Be prepared for Deadpool #1 and Sabretooth #1. That's just about it for Marvel.

New DC - Only two things are selling up to any merit in this category would be any Batman title due to the highly popular Knightfall series and the reign of the Supermen stories going on in the four Superman books Vertigo sells to a consistent core audience and these books are some of the best written and highest overall quality books on the market. If you haven't checked them out yet, I urge you strongly to do so.

New Independents - Nothing extremely noteworthy here except that it looks like the Deathwatch 2000 crossover in the Continuity universe may spawn a winning company The sales are good so far but as for over the long run…

Recent Back Issues Image - The fact that none of their back issues are tremendously expensive makes all of the Image back stock sell extremely well. The younger buyer can go back and piece together an entire run of Spawn (or fill in any other Image title's name here) without going utterly and completely broke. Some sales: Spawn #1 (probably the hottest Image back issue) $8, #2 $6, #3 $6, and #4 $9; Cyberforce #1 $9. Shadowhawk #1 $13; Wildcats #1 $4, #2 $9, and Youngblood #1 $6.

Recent Back Issues Valiant - The Valiant back issue department is dominated by the older reader who has money to spend on what looks to be a reasonable investment. Prices are high and it is uncertain as to how long they will stay this way, although I personally see no end in sight as of just yet. Some sales: Magnus #12 $95, #21 $6; Rai #1 $35, #0 $18, #4 $75; Eternal Warrior #4 $12, #5 $15, #6 $8; Solar #1 $30, #3 $40. #10 $65, #14 $14, #15 $8; Archer and Armstrong #0 $13, #2 $15, Harbinger #14 $9, X-O Manowar #1 $33, #4 $45. #14 $5; and Shadowman #1 $35, #8, $13

Recent Back Issues Marvel - Nothing of note This stuff just doesn't seem to fly out of here, let alone crawl. I would charge $55 to $60 on an Amazing Spider-Man #300 if I had one however.

DC: The only real seller here is Bat related Some sales include Batman #488 $8. #489 $7, #491 $5. and #492 at $5. Sword of Azrael #1's go fast at $15 with the rest of the series at a steady $12. I haven't had a Vengeance of Bane #1 in a while and if I had one right now it would go for $12.

Recent Back Issues Independents - Nothing

That's going to just about do it for now Enjoy!

TODD MCDEVITT
New Dimension Comics
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Evans City, PA
16033
(412) 776-0433

Hey Buddy - Did you hear that Superman died? That's how I knock people off guard in the store when I am bored But I'm never bored so that really makes my whole statement moot anyway

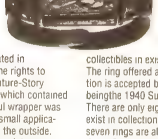
I am tempted to dig out my last report, change the date and a couple titles and send it in this time. There really isn't much new to report from my perspective. I still have not seen a gold or silver collection walk through the door. I have had fewer requests for this material anyway, so without someone to sell it to, why should I care that I am not buying any. Any new material that I pick up I am buying for less and less every time This stuff is far too common and readily available to pay any real money for it. My favorite argument that every seller who walks into my stores gets to hear is that popular comics are not expensive Sure I sell tons of X-Men back issues because they are incredibly in demand, but their wide appeal means that every collection I buy has a run of them in it. For me so far, each side of this economic balance has occurred in equal proportions. As soon as I run low on an issue, I buy a collection that has it in it My prices on back issues then remain constant until one side of this balance is skewed Of course there are many factors influencing this equation that I'm sure you can see. Investors who hoard books until they become hot. Readers who won't pay the high prices of these inflated titles. Guess who gets stuck with dust-collecting books when the two don't agree.

After you dig out last issue and re-read my report, Here are a few new things to think about. Since my sales have been heavy on new titles, that's naturally where the action is.

Valiant - Valiant is starting to level off. In case you have not heard, Valiant will no longer be announcing first appearances of new characters. They plan to surprise us They feel this will keep the speculator market out of the picture. I must agree with their motives since I think speculators are part of the lower side of the food chain, but not their methods.

As a retailer, I want to know what I am ordering,

FLASH! LAST MINUTE ENTRY SUPERMAN SECRET COMPARTMENT RING!



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In 1940 Gum, Inc located in Philadelphia secured the rights to issue Superman Adventure-Story Cards in a 1¢ package which contained bubble gum. A beautiful wrapper was designed which had a small application coupon printed on the outside. When you collected five of these wrappers you could send them in (along with 10¢) for your choice of a Superman Ring or Superman Badge. It was a general practice by companies in 1940 issuing premiums not to order the giveaways until the expiration date had elapsed. Then the company would add up the requests for the item and order them. In some cases, it took up to six months to recieve the premium one ordered. According to reliable sources the Superman Gum program met with only moderate success and was discontinued the same year it started. This would account for the rarity of the ring and badge Both the premium ring and the badge are considered two of the rarest Superman collectibles in existence today

The ring offered at this Sotheby's auction is accepted by collectors as beingthe 1940 Superman Gum Ring There are only eight rings known to exist in collections today. The other seven rings are all in private collections. One of these seven rings changed hands in 1991 in Very Good condition for $80,000. The Overstreet listing ranks this ring at $25,000 in good condition and $70,000 for Near Mint

Condition Note: This ring is graded by the Consultant to be Fine. There is a slight reddish tinge around the top 1/2 of the 'S' on the upper left corner of the top of the ring, and there is some oxidation that has taken place on the underside where the secret compartment is leaving a slight green tinge. These two factor keep the ring from being an otherwise Very Fine example of this rare premium

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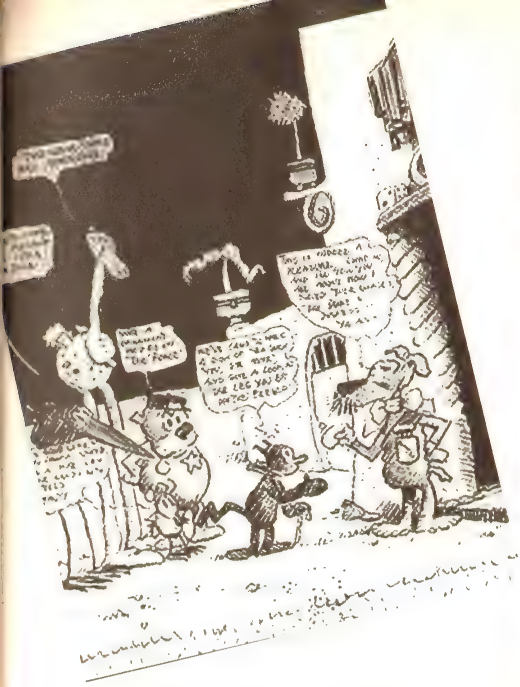

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What's Hot and What's Not

If I am stupid enough to order 100 extra copies of the first appearance of Spud Boy because they're gonna be hot, then I don't deserve to be in business. Valiant is trying to protect retailers who do this type of nonsense. My vote is let them make the mistakes and learn for themselves. When speculators bring me Bloodshot #6 thinking that I am going to give them triple what they paid for it, they will be very disappointed and eventually give up.

The other problem I had with Valiant recently is Turok #1. Where was the metal coverage to all edges that was advertised? I asked Steve Massarsky of Valiant what the story was and he said that it was not solicited as a full metal cover. I know I thought it was and I'm not alone since half of the customers saw it on the shelf and said I thought it was supposed to be all metal. So did I. I don't like to start rumors, but let me just say that his proposed solution to the problem (if he determines that there really is one) is not very retailer friendly. Until then, I have a lot of unsold copies of Turok #1. I ordered a lot, but I ordered a lot more with the understanding that the cover enhancement would be what it was told.

Image - This line is also starting to cool off a little bit. That's too bad since many of the books are actually starting to ship. I'm curious as to how much better a Mike Grell book will sell under the Image label then it would otherwise. How many people subscribe to all Image? At New Dimension Comics, it's more than Superman. Too many people are still passing up the 1963 stories. They will be sorry when the cross-over annual is released and they scramble for back issues that were under ordered in the first place. Buy them now! You have been warned.

DC - My prediction for the next hot trend in comics is books that people read. When this takes effect, DC will be the reigning publisher. Currently many fans criticize them for lacking the glitz of many enhanced covers or focusing on popular characters enough. Let's face it, if Doomsday was a Marvel character, we'd be seeing a lot more of him. I recently asked Superman editor Mike Carlin if he had plans to reveal more on the murderer of Superman. He said that he never says never, but there were no plans right now and that he thought it was valuable to keep much about him a mystery. So rather than a Doomsday mini-series, DC would rather expand Vertigo. Sacrificing the quick kill for the long term hook will keep DC strong when the gimmicks fall.

Marvel - They are finally loosing it. There's too much product and too little money for Marvel zombies to buy it all. I've seen a dip in every title they publish and nobody seems to care that they are giving up what was at one time there favorite series. I could dwell on this topic for years, but I better save something for next month. For now, think about it.

Well, I have comics to sell, so I better end this. See you next issue where I plan to follow up on my Black Aprils article to see if anything I predicted even came close and what it means to the comic industry. Until then a message to all you speculators: Read one of those you've bought and find out exactly why it is so valuable. You might be surprised..

GREG WHITE
Comic Books & Collectibles
P O BOX 45-0003 615 N MAIN ST.
Kissimmee, FL 34745
(407) 870-0400

Hello from sunny and very warm central Florida. As always our report is based on recent retail store sales and convention activity.

Recent - Superman is back (all 4 of him) and selling OK - not anywhere near the death issue levels - but still much better than before DC decided to deep six him! Whatever will they do for an encore down the road once all the death-rebirth bull settles down? The Batman Knightfall storyline is also selling well. I do wonder why most of my customers come into the store thinking Batman is going to be killed off - I don't know if we could handle back to back death years! Most other DC titles are flat, some having fallen victim to the vast glut of competitive titles. Marvels continue to sell well at our stores despite an abundance of product from independent companies.

All Spider-Man books sell very well. Maximum Carnage is a great success (for someone who grew up with the original Green Goblin it is difficult to accept Venom as Spidey's greatest nemesis - however I cannot deny the fact that the guy sells books!!) X-titles continue to sell at well above average as do the many anniversary issues and gimmick covers.

Image and Valiant sell well, however we are beginning to see a trend develop as more titles are being released from both companies - customers are complaining that the level of quality has slipped and are no longer purchasing multiple copies and in some cases passing on books altogether. (Trenched, Mystery 1963, Shadowman) with all the proposed product shipping in the next few months it will be an interesting Summer!

Golden Age Comics - Not many sales in recent weeks. Back issue sales have suffered as much of the available cash is spent on new product or Silver Age books. We were offered a VG copy of Detective Comics #27 recently for $40,000! Boy have times changed! Recent sales: Detective #106 VG $95, Capt. Marvel #58 FN $30, Batman #100 VG/FN $295, Superman #7 VG $300.

Silver Age Comics - Although not selling as well as a year or two ago we are still moving our share of titles. As always high grade Marvel & DC pre-1965 bring a premium price. Amazing Spider-Man, Batman, Hulk #1-6, Key Showcase and Brave & Bold are always in demand. We were fortunate to be able to purchase a huge collection of DC recently: 12,500 comics from the late 40's to the mid 80's with most titles complete from 1958 up. This collection originated in Tampa and will help to feed our DC back issue boxes for some time to come. Recent Sales: Hulk #102 VF $150, Amazing Spider-Man #46 VG $35, #100 NM $95, Son of Vulcan #1-5 NM $50, Batman #197 VF $40, Superman Annual #1 GD/VG $35, Capt. America #100 VF $150, Daredevil #2 VF/NM $295.

Recent Back Issue Sales - Valiant is the leader followed by Marvel (Jim Lee X-Men sell great). Some Image are still selling (no doubt the pre-pack deal with a local distributor has hurt sales of Spawn & Youngblood). Recent Sales; Harbinger #1 $95, Solar #1 $28, Magnus #1 $32,Wildcats #2 $6, Cyberforce #1 $6, X-Men #266 $24, Spidey #300 $50.

Original Artwork & Toys - Although a smaller part of our business, we still try to offer a nice selection of product. Baby Boomer comic related toys are always in demand. As is the case with the artwork replacing stock with quality items is a problem. Recent Sales: George Perez Titans page $60, Sheldon Moldoff cover reproduction $850, Capt. Action Aurora Model Kit $225, Man from Uncle CORGI boxed $200.

That's all for now. Take care!!

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Welcome to our show! Thanks to my friendly staff for help in compiling this information, and thanks to the Overstreet staff for continuing to encourage the most accurate market reports, instead of pulling prices out of a hat.

The last few months have been terrific for new comic sales. We are constantly gratified that our efforts to reach potential new comic book readers are paying off. We also have been helped in this area by the Home Shopping and QVC cable channels, which sell comics collectibles at such outrageous prices that full retail seems like deep discounting. I wonder how many people are smart enough to consult with a reputable comic book retailer before succumbing to the impulse to overspend on an item featured on TV? I know many of my customers are.

Market Note - In the past year or so we've heard a lot about how Marvel was losing sales to the up and coming publishers like Image and Valiant. Well, folks, here's the start of a new trend. Now that Image and Valiant are putting out a bunch of titles, we're finding that they are losing sales to themselves. For instance, when Turok #1 came out and sold very well (and it is still selling), other Valiant titles suffered. Not that Marvel can stop worrying, Marvel's market share is shrinking as the industry grows, and it is taking Marvel so many more new titles just to keep pace. Several retailers I've spoken with are now reluctant to stock every Marvel title in their stores, particularly the redundant Marvel UK line.

Silver Age - the activity here has slowed quite a bit, with our supply priced at or near guide. I suspect the onslaught of new books has dried up some of the funds for old ones... plus our supply has dwindled somewhat over the last year. The old stand-bys are still in demand: Amazing Spidey, Fantastic Four, Batman, Showcase and pre-hero Marvels. Our fastest-turning back issue section is the one containing low to mid grade Dells, Classics and Archies from the 50's and 60's.

Recent - I'd estimate that close to 80% of our back issue sales are comics that are less than three years old. Sitting atop the leader board are Spawn, Youngblood, X-Men, X-O Manowar, Amazing Spidey, Superman, Doomsday and all Valiant pre-Unity books. Recent prices and sales are Spawn #1 $9, Youngblood #1 $12.50, Eternal Warrior #5 $15, X-O Manowar #4 $25, #5 $13, #7 $9, Amazing Spidey #299 $28, X-Men #4 $6.50, #5-9 $.50 ea.

DC - I moved DC to their own section for a good reason... they deserve it. With all the other publishers thrashing it out, DC sales have remained fairly constant. Sure, there are speculators whipped up to frenzy status with the Knightfall and Superman books, but the feeling I have is that DC still maintains the highest reader to sales ratio of the big publishers. Looking for sleeper picks? How about Flash with the return (?) of Barry Allen. Or Darkstars with scintillating art by Travis Charest? Or Sandman which continues to find new readers eager to find back issues?

Independent - Lost among the hype that so

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TROPIC COMICS

What's Hot and What's Not

many mainstream books get is the quality you'll find in the indies. Sales for these books are given special attention in our store, but they are worth reporting nonetheless. Bone is the sleeper pick of the year, with sales climbing on every issue (and outselling most mainstream titles). We have reports of Bone #1 first printings going for as high as $60! Why? Read it and know! Cerebus sales have doubled in the last few months and should go higher as a result of the Aardvark's appearance in Spawn. Our sleeper pick here is a local favorite called "the Revolutionary Papers" With the publicity surrounding DC's Milestone line, this book deserves another look. The first three issues are out and have outsold all but about 10% of the titles we carry. Other good performers in the indies include Love & Rockets, Madman Adventures, and the Elfquest line.

We're looking forward to the Summer, with strong introductions from Dark Horse (Comics' Greatest World and Aliens Vs. Predator), the Malibu Ultraverse, X-Men 2099 and Catwoman from DC. With so much fun stuff available, we stick by our basic investment advice for comic fans… invest in comics for the fun and you'll always get your money's worth. Remember, friends, comics don't have to be hot to be really cool…and keep those four colors flying!

MICK RABIN
P O Box 15112
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Overview - I'd like to respond to mark Wilson's very thought provoking opening statement in his Market Report last issue. 1.5 million buyers of comics is a heap of people. 1.5 million is incomprehensible; but what is even more profound is the fact that the print runs of many modern comics of the most popular caliber are exceeding this number by 1.5 or 2 times, sometimes more. Now consider that not all of the 1.5 million people will buy a given comic book. Lets call this book, X (no pun intended) If 2/3 (a liberal estimate) of 1.5 million people bought book X (with a print run of 3 million), that means that each buyer would have to absorb an average of 3 copies of X. I think it's fair to say that not everyone is willing to do this, so I'm assuming that there are a number of people out there who believe that these items have much potential since they are the hottest thing right now; and these are the same people who buy 3, 10, 20, even 100 copies of that item.

These comic books rise in value because of collectors who are willing to pay a high price to get them—supply and demand—not because some price guide inexplicably raises the price with absolutely no evidence to substantiate that current market value. What is truly happening is that there is a totally false market of collector interest when every fourth person is buying 10 copies of an issue. In truth, their potential depends upon the poor schlemiel at the end of the line who falls for the "hot" or "rare" gimmick ploy. I'm going to give this schlemiel some credit though, because at least he (or she) buys only one issue. If they buy 100 issues, then all I have to say is "Don't say you weren't warned".

DC War & DC Annuals - On a another topic, trying to find the books that I collect has become very difficult, but that scarcity is one of the factors for my love of this hobby. I've found superhero books after 1966 (and some after 1963) are not too difficult to find .. even in high grade. The truly tough-to-find books are the ones that were largely ignored by collectors at the time of publication have a reduced number of copies in existence as a result of many years of attrition.

Try and find an Our Army at War #242 in VF or above. It's nearly impossible to find. For that matter, try and find any of the DC war annuals from that and earlier periods in high grade. Annuals and 80-page giants are just cool books all around. They have so many good things going for them (and the war annuals always had a plethora of Kubert, Heath, and Drucker art reprinted from the most popular issues). If I was to give a rarity factor to DC annuals, it would go like this: (1) Rudolph the Red Nosed Reindeer Annual #1 (1962-1963); (2) Superman Annual #1, (3) Batman Annual #1, (3) Superman Annual #2; (4) Secret Origins #1; (5) Sgt. Rock's Prize Battle Tales #1; (6) Batman Annual #2; (7) 80-Page Giant #7; (8) Superboy Annual #1; and (9) Our Army at War #164.

Collector Tidbits - Before I go, here are a few odds and ends worth noting: 1. Sea Devils #13 has a Kubert story in which Joe Kubert himself appears in the story. Its priceless. 2. In GI Combat #121, Jeb Stuart travels through a time-warp to W.W.I and he meets...Sgt. Rock's father. Fabulously rendered by Russ Heath. 3. Detective #500 has a new (not reprinted) Hawkman story by Joe Kubert which is totally overlooked by most Hawkman collectors. 4. Our Army At War #81 is the first appearance of Sgt "Rocky"…go figure. 5. GI Combat #114 contains the first origin of the ghost, but GI Combat #87 goes over the childhood, enlistment, and training of the crew. In effect, #87 is an origin as well.

Paid - Here are some prices paid for books recently: Our Army at War #121 VF+ $28; 122-124, 129, 132 VF/NM @ $18, 164 VF $35; GI Combat #44-47 VF/NM 2.1 X guide, GI Combat #77 VF $30, Secret Origins #1 VF+ $230; Tasmanian Devil #1 VF/NM $100; Strange Tales #116 NM $88, #117 NM $70

Sales - Brave and the Bold #34 FN+ $475, #35 VF $210, 51 VF+ $58, 61 VF+ $50, Atom #36 VF $32.

Until next time, I just wanted to say: "Greetings to the kids of Room 38"

BRIAN & CAROL MORRIS
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Overview - As we begin the 1993 Summer comic book sales period, the mood is one of great anticipation. Marvel and DC are using their annuals to introduce fresh licensing properties and new characters for the fans to enjoy. Malibu and Dark Horse build their own superhero universes while Valiant and Image shore up their own with new releases and a cross company team-up. Meanwhile, Jim Shooter's Defiant imprint waits in the wings, measuring the competition. The 2099 Universe expands slowly while DC's Impact line works to stay afloat, however few readers are around to throw it a lifeline.

General Back Issues - Sales have slowed down slightly, as fans struggle to keep up with the newest releases. Most collector's back issues move due to the pseudo-resurrection of Superman and the imminent destruction of Batman. Late in getting in on the next big storyline/hot investment, a number of our customers are purchasing recent back issues to find out what's going on with Bruce Wayne and whomever is Superman at the moment. Thankfully, a number of these purchases are made by people who'd left the world of comics for Reality (Brrrrr!!!), but have heard that Superman and Batman are not quite the way they would remember. They came back to read, to catch up with their old imaginary friends.

The Flash gains in back issue popularity currently, due to the return of Barry Allen. Sales of The Flash and Wonder Woman seem to be generated by people who are tired of violence-driven, angst-drenched comics. Surprisingly enough, we're having a rush on our DC/TSR books (Advanced Dungeons and Dragons, Avatar, Dragonlance and Forbidden Realms). The fantasy elements appeal to the Elfquest fans while art lovers can enjoy earlier works by artists who currently work on other popular current titles (Jan "Hawkman" Duursema, Tom "Spectre" Mandrake, Joe "X-Factor" Quesada, Rags "Black Condor" Morales, et al).

Marvel's Mutant Titles - Interest in the various X-titles and inevitable spin-offs remains high. Since a number of these books can be found in the $2-$5 range in NM condition, and in bountiful supply, younger collectors can pick up these books and try to make sense of the complex storylines. Wolverine and X-Force are the two hottest Mutant titles for us at the moment. Both books boast quality art and a style of storytelling that relies more on the character of the people involved than their peculiar talents.

Spider-Man - To no one's surprise, the current Maximum Carnage storyline has readers coming back every week for the next installment. Spectacular Spider-Man now gains a little more interest from our friends, but Web is still pretty much dead in the water. But at least Spider-fans are looking through our selection of these comics, rather than simply ignoring them. It's a start!

Venom - The current mini-series' sales are leveling off after a meteoric increase with the first three issues. We doubt replacing Mark Bagley with Ron Lim had anything to do with this (because Lim's other works - Silver Surfer, Infinity Crusade and Dragon Lines —still do well for us). Instead, the proliferation of Venom appearances, as well as the brood spun off from his sentient costume, probably gives the reader as much of the Lethal Protector as one can stand. While making all the neo-Spawns can make for an exciting comic story, they also reduce Venom's uniqueness. To paraphrase Al Jolson, maybe Marvel should leave its fans wanting more.

Valiant - A curious thing has happened as of late, many speculators in the Valiant line of books are trying to unload their collections with us. Not just key books, mind you, but entire runs of the company's output. And, as we said last issue, most of them want as close to one hundred percent of the market value for their investments. We can't blame them at all, but most speculators fail to realize that many of the early back issues are too exorbitantly priced to move quickly with a clientele such as ours. A maximum percentage of Guide for these books would spell a lower profit margin for a dealer, unless she/he raised the reselling price accordingly, thus fueling the pricing that places these books even farther from the reach of newer collectors.

And why Valiants now, of all times? Could there be a fear, however unfounded, that the new Defiant Comics line will hurt Valiant's sales? Could the speculators be looking for new companies to get in on the ground floor with? We will have to be careful. Speculation virtually ruined the baseball card

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market two years ago. The same people have turned their attention to our hobby/profession. Read what you enjoy should be the advice we give to all of our customers. The true value of comic books comes from the results of the creative processes, not how much the book's owner can gouge someone's wallet later on.

Image - Spawn is clearly the best-seller of the company, both in back issue bins and off our current release racks. Although the deadline to send for Image #0 has passed, the interest in the coupon included books remains high. But we've heard many complaints about dealers who price their newsstand editions (which have the UPC symbol and no card, poster, metallic inked cover, what have you) as if they were the prints with the extra goodies. Knowing the difference between the two editions, and pricing them accordingly, has won us customers from those dealers who didn't know (or care).

1963, the wonderful new Alan Moore creation, is starting out selling slowly but builds steam with every new show we attend. Interest in the next Wildstar: Sky Zero and the upcoming Shaman's Tears remains high. While fans will look at new creations by Rob Liefeld and Jim Lee, we hear grumbles about how much of their work is farmed out to their studio mates, and how late some of their books continue to be. But sales on the comic line are still impressive, more so than any other Independent comic line we carry.

Topps - The new Kirby books draw interest from customers. Beautiful Kirby chrome cards, draw in customers to purchase the four Secret City titles.

Silver Age - Having acquired a few lower grade Silver Age titles recently, we are delighted to see them selling well for us. We recently sold Superman #198 VG45 $45, Strange Tales #79 VG45 $35, Green Lantern #13 VG45 $45, to name but three. While some dealers wouldn't think that handling lower graded Silver Age to be anything but a waste of time and effort, our customers appreciate reading great older stories without having to pay "arm-and-a-leg" prices for them. Personally, we'd rather sell half a million comics for two dollars each than one comic for $1,000.000. We'd probably do less work, comparatively speaking, plus we'd have as many as half a million new customers to keep happy.

Cards - As we watch the Marvel Masterpieces and Doomsday cards price themselves out of the range of our non-speculative customers, the Disney Aladdin cards do well for us, as do the third Teenage Mutant Ninja Turtles packs, just as we predicted last issue.

The latest X-Men card series is hot, and showing no signs of cooling down (mostly because of the animated series on the Fox network). The chase cards of almost every card series are hungrily sought after by local collectors. We've sold the gold stamped X-Men cards for eight dollars apiece and only recently purchased a Wolverine hologram card with the intent of selling it for fifty dollars (although we've heard reports of the card selling between local collectors for $75 to $100). Marvel Universe II still sells well, as do its predecessors.

Kids, The Ignored Customers - When we whine about where we will find new customers, the answer is usually at our feet...at about hip level. Kids! Not all of us started with Mutants, Vigilantes or any of the Long Underwear crowd. We read Archie, Casper, Richie Rich, Hot Stuff...

Believe it or not, the books are still being published! Would this be true if the audience for the books didn't exist? Just because most dealers are too mature to appreciate the books, that doesn't mean our younger customers can't.

At almost every show, we score major points with parents and children of all ages by carrying a couple of boxes of inexpensive, don't-have-to-be-mint copies of comics for younger readers. The parents (who are the people who really spend the money, right?) are glad to see the books they enjoyed so long ago, and want to share their joy with their children. They also appreciate the fact that we carry books that are appropriate for younger readers. This is why we also keep plenty of Batman Adventures, Classic Spider-Man and X-Men in stock and ready to sell to our clientele that just isn't prepared for the ultra-violence and adult situations that so many current comic titles contain.

And by remembering the forgotten readers, the ones who want to stretch their reading muscles, they (and their parents) will remember us the next time they're searching for reading literature.

Remember that the best investment you can make is giving a stranger a smile. Take care and be good!

JOHN CHRUSCINSKI
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TROPIC COMICS INC.
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Plantation, FL 33317
(305) 587-8878

Whew! Summer's almost upon us in sunny, south Florida and it's hot everywhere. The comics companies must be doing something right because more women are getting into comics... and that's good! Now Let's get on with it.

New books - X-Men are still moving well (of course), while Valiant as a whole seems to be slowing down. The Sword of Azrael and Knightfall issues continue to blaze a trail right out of the store. The 1st appearance of Bishop disappears as soon as it's on the shelf. Maximum Carnage is strong too. Anticipation seems to be high on Deathmate. The promo is hot!

Silver - What's to be said about Silver Age that hasn't been said at least one hundred times? Hot! Hot! Hot! Can't keep any key Silver in stock or any Silver in high grade. Acquisitions. The rainbow collection so called because on all the books, DC and Marvel (mostly DC), all have 3 colors inked on them. On the DC it's in the DC emblem, on Marvel, where the number is. The 3 colors look like a mini-rainbow. 2500 books in all from 1961-1971. All VG/VF with many multiples of each book (but not all) in all were all the Superman titles, Batman and Detective, Horror, Westerns, and other assorted superhero titles. We also picked up a complete set of Lois Lane from 1 up with all annuals. 1-16 were GD/VG, but from 17 up (including giants and annuals) all were VF/NM.

Another collection that we found and is now being documented with pictures (for the further enjoyment of CBM readers) consists of 3000 books from 1957-1968. This collection has all the major Keys from this period and includes Marvel, DC, Dell, Gold Key, Charlton, and Archie. All books with few exceptions were all VF/NM from 1962 up. This collection included: Action #222-354, Adventure #234-361, Aquaman #1-up, Atom #1-up, Batman #107-192, Brave & Bold #22-up, Flash #105-191, Green Lantern #1-62, Superman #112-210, Showcase #13, 14, 17, 20, 23-up, Hawkman #1-up, Lois Lane #3-90, Wonder Woman #85-160, Tales of the Unexpected, House of Mystery, Mystery in Space - (I could go on...OK! ..) From Gold Key - Magnus #1-up, Turok #1-up, Dr. Solar #1-up, Man from Uncle #1-up, Beverly Hillbillies #1-up, Girl from Uncle #1-up (lots more Gold Key too.) Marvels - Avengers #1-31, Daredevil #1-22, Spider-Man #3-45, Tales to Astonish #33-64, Tales of Suspense #41-69, Strange Tales #101-140 (no #110 for some reason).

Sales - FF #1 PR $500; Spider-Man #5 VF $475; X-Men #1 GD $250; #1 GD $350; #1 VG $500; #1 FN $700; #1 VF $1350; Spider-Man #1 FR $375; #1 GD $500; JLA (2) #1 VG $650; Strange Tales #108 NM $125 (1 25 X guide); Hulk #1 FN $500.

Golden Age - Acquisitions: All books in VG. Flash #47; Hit #10; World's Finest #3-7; Green Lantern #29; Smash #17; Sensation #22; and National #16. Sales include Adventure #66 VF $975 (1.5 X guide); Marvel Mystery FN+ $675 (2 X guide); Detective Comics #16 NM $1,600; Marvel Mystery #12 VF $800; All Star #5 GD $400.

In anticipation of the hottest Summer ever, temperature wise, we look forward to an equally hot Summer, comic wise! It seems that the emphasis on new books as an investment is dropping, while people are quickly waking up to the Gold and Silver books. Not just as an investment, but also for reading pleasure. It bothers me to see people who buy comics just for investment without even reading any of them. Pick up almost any comic, read it, you might find that you enjoy it. Look for our 4th store the 1st week in June with the 5th on the way. Overstreet is looking great on the new monthly format. Congratulations! May the heavy hand of bill lay on your shoulder.

GUY BUDZIAC
Comics Cafe
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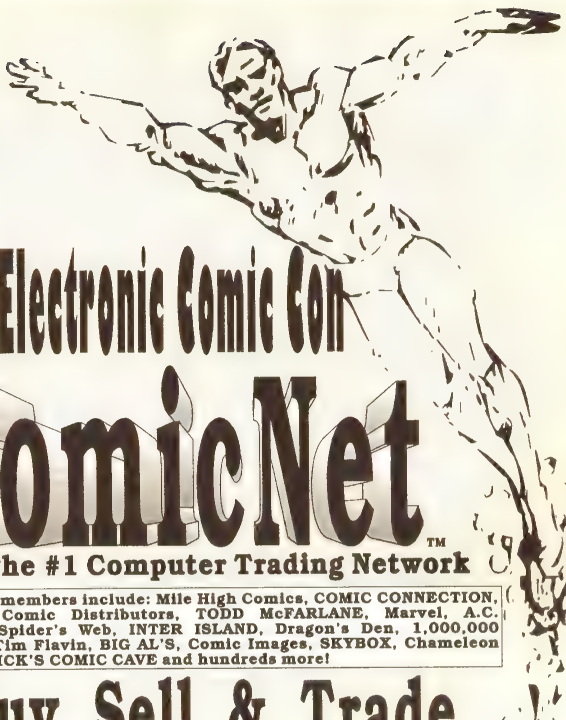
So, here we are, the new kids on the block so to speak, having opened for business only one month ago. Our first day was exceptional, with people lining up halfway down the block two hours before we opened our doors. Of course, it didn't hurt that most of the neighborhood kids were on Spring break that week, which gave us some idea as to what things will be like come Summer. Also, contrary to our name, we do not serve coffee, since coffee rings on comic book covers can diminish their value appreciably. Business in the store our first month is as follows.

Marvel - Where newer books are concerned, we're talking X-titles and Spider-Man, which should come as no surprise. Venom and Carnage appearances generate a lot of excitement with our younger customers, and the X-Men TV show has boosted the profile of Marvel's premiere mutants considerably. Wolverine is still top of the heap among X-fans around here, with back issues of his title selling especially well. On the other hand, the Infinity series that began two years ago appears to have run its course, with the first issue of Infinity Crusade still sitting in piles on our racks.

Gimmick covers have helped in selling some of Marvel's titles, but I think perhaps some buyers are just becoming weary of it all. The red embossed issue of Fantastic Four (#371, 2nd printing), did well here right after we opened, for instance, but the silver embossed, blue logo Avengers #363 has yet to take off, suffering the same fate as the Infinity book. We did enjoy the sale of a Marvel Silver Age



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What's Hot and What's Not

key that is worth noting, though. Strange Tales 115 (the origin of Dr Strange by Steve Ditko), VG-F, sold for $140.00, purchased by a grandmother for her young grandson. All grandsons should be so lucky.

DC - The Return of Superman dominated sales in our store the first few weeks. Superman #500, both the newsstand and white polybagged editions, flew out the door at a fairly consistent rate for two weeks solid. When customers pondered the idea of purchasing the newsstand copy to read and the polybagged copy to set aside unopened, I suggested to them that for 50 cents more they could purchase two polybagged copies, thereby enabling them to open one just to see what all the fuss was about.

As for the Batman, there is interest in practically every title of his out right now, both new issues and recent back stock. I often get calls from customers seeking out back issues of the Knightfall crossover series, and the Vengeance of Bane/Sword of Azrael issues have also begun to take off as Batbooks of note. Sales on these books: Batman Sword of Azrael Books One and Two, $20.00 each; Batman #'s 488, 489, $10.00 a piece. I have yet to find the time to read any of these myself, but I must admit that Joe Quesada and Travis Charest's covers for these books are very handsome indeed.

Image - Now here's the big story around this neck of the Woods (pun intended). The kids are just gaga over the Image stuff, and of course it doesn't hurt that Todd Johnson, writer for Image's Tribe, is co-owner of our store. Spawn is probably the one Image title that I get the most request for, with certain back issues selling within 24 hours after acquisition. Cyberforce is also popular, thanks in large part to Marc Silvestri's eye-catching graphic style.

Sales: Shadowhawk #1, $20; Spawn #1, $7, #4, $10; The Maxx #1 (glow-in-the-dark cover), #10, Wildcats #1 Gold (signed by Jim Lee), $75, #2 (prism cover), $10. Also worth mentioning is that on opening day we took down the names of the first 150 people came through the door. These customers were all recipients of Tribe #1 Gold and Ivory (the newsstand edition was black and gold), signed by Johnson and artist Larry Stroman. Just our way of saying "thanks" to those who made opening day so very successful.

Others - The two "v"s, Valiant and Vertigo, have yet to take off in our store, but perhaps that may change with the imminent arrival of X-O Manowar #0. Turok #1 did relatively well for us, but even with its visually sumptuous cover, I think it was eclipsed to a certain degree by Superman's Return, as well as our young customers' chosen preference for Image product. Now as for Vertigo, once we've done a bit more advertising I think DC's mature reader line will stand a better chance, certainly with those out there who have yet to know we exist and who live in the area. Dark Horse does well for us though, with buyers regularly picking up on back issues of Robocop, Terminator, Aliens, Predator, and combinations thereof.

So there you have it, our first report from Metro Detroit's far east side. To those of you at Overstreet, thanks for having us. It's been a pleasure contributing to the nation's foremost authority on comics, period!

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Atlas - A near complete collection of Kirby/Ditko pre-hero Marvel in decent condition sold at a rate even better than I expected, and I expected them to sell fairly well. Tales of Suspense and Tales to Astonish priced at about 1.1, Journey into Mystery and Strange Tales at about 1.3, and Amazing Adventures and Amazing Adult Fantasy at about Guide. Multiple requests to buy early Kirby/Ditko JIMs and Strange Tales at well over Guide prices, especially the first ones. Could have sold a dozen JIM 50's in VG- for $65 shortly after offering one for sale.

The same type pricing holds true on Strange Tales #67 with a G/VG selling quickly at a con for $55 and a few Fairs going thru the mail for $22. Strange Tales #68 VG- sold for $41, and the next five or six Kirby/Ditko's in these runs selling at about double Guide prices for average and even low grade copies. Earlier, pre-K/D issues in these runs are also in very high demand and selling for about 1.3 to 1.65 depending on how they book. JIMs in the 20's and 30's are especially low in the Guide and have inherited a price structure from a time when the collector emphasis on the run was for "pre-code horror". This is not a factor now.

Atlas superhero is quite hot and selling for more than the tail end of the Timely runs. Other Atlas horror/mystery and jungle girl comics are very popular. Photo-cover crime comics could further increase in demand as rumors have it that various bullpen members posed for these covers. Unlike Black Rider #8, (recently revealed to be a Stan Lee photo cover), these crime comics could show sharper interest as they don't book for much to begin with. While on the subject, word is Justice Traps The Guilty #56 features a line art cover depicting a police line-up of J. Kirby, J. Simon, and M. Meskin.

Can't really understand the Fin Fang Foom craze. Strange Tales #89 is a good story but it's not especially inspired. I can't help but feel that the main reason he's been remembered over the years is because he exemplified the monster menaces by virtue of having the most ridiculous sounding name.

DC - Not a lot new to report. Interest is pretty much spread out. Generally speaking the higher demand is for early Silver Age and certain key Golden Age. On the unappreciated side: Brave and the Bold #43 is the origin of the SA Hawkman. There is no origin in Brave and the Bold 34. Nor is his origin told or retold anywhere in the Silver Age.

Green Lantern #67 features the origin of the Green Lantern Corps and I've sold several VG/F to F copies for $22-25.

Eighty Page Giants are popular. They're really annuals. EPG 1 was originally planned as Superman Annual #9, and surely EPG 2 was planned to be Jimmy Olsen Annual #1 (as advertised in Superboy Annual 1). It would not surprise me if EPG 3 was to be Lois Annual 3 and EPG 4 Flash Annual 2. For some reason DC wouldn't make annuals unless it was of a character who appeared in a comic of the same name, but once they figured out to incorporate the popular Giants into their regular titles it left them free to produce "annuals" any time they wanted and for any title they wanted. As a testament to their appeal, at a crossroads for a price change in the early 70s, DC made all their monthly comics into 25 cent Giants, then pushed the limits of every child's pocket by turning many of their regular titles into 50 cent 100 pagers. There's something about a fat comic.

Superman - For those confused by the many Supermen, Superman 146 is an interesting book and more important than most people think. For the first time this story attempts to straighten out all the various origins, life histories, descriptions of super powers, explanations for super powers, Kryptonite, the Kents, the uniform, etc., etc , and finally defines the "story" second story in this issue, while traveling thru time, Superman discovers a "parallel timebarrier" that leads to another universe he says is "the exact 'twin' of the universe I really live in".

This story pre-dates Flash #123 by two months and infers a second or different Superman exists on this other earth. It also drops us a clue as to what happened to that old Superman— the one who could only leap over buildings, acquired his powers from the Earth's gravity, and came from a race of supermen, etc — and foreshadows in their most popular character's title the cosmic revelations to the DC universe that were to come soon in Flash and Justice League.

And for those confused by the many deaths of Superman, be sure and read the all-time classic Death of Superman story in Superman 149, reprinted in Superman 193.

Marvel - There's a segment of the market that will always gravitate toward whatever is comparatively cheap and available in high grade, and this certainly has to be the case with what's going on with early 70s Marvels. I'm continually surprised as I look these books up.

One Marvel that's shot up extraordinarily is Hulk #6. Since recently being noted as Ditko art, not Kirby, the book has about doubled in value and now lists for over 30% higher than the previous two Kirby issues. Ditko's great, but since when is he worth more than The King?

Rumor and Speculation Dept. - Azrael #1 is the next New Mutants #87. Could be affected by mini-series this Summer. ASM #78 1st Prowler; ASM 256 1st Puma; Bloodshot 6 1st Ninjak; Cap 359 1st Crossbones; GS FF 4 1st Multiple Man; GL ('60) 23 1st Tattooed Man; Iron Man 282 1st War Machine, New Mutants 98 1st Deadpool; Superman 1 1st new Metallo, rumored connection to the new Sup; and Avengers 30th anniversary stuff — Cap 323 1st US Agent; Thor 432 1st Thunderstrike, Avengers 344 1st Proctor.

Til next time.

END OF MARKET REPORTS

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PRICE UPDATES AVAILABLE
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Introduction

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

The first Overstreet COMIC BOOK PRICE GUIDE was published in 1970 and has been published every year since then. The first issue of Overstreet's Comic Book Price Update (supplement to the annual Overstreet Price Guide #12) was published in the Fall of 1982. After a few years of publishing a mid-year Update the comic market finally demanded a more frequent price report. The Update eventually became a bi-monthly. Overstreet's Comic Book Monthly is now the official monthly price guide magazine for Overstreet Publications.

GENERAL INFORMATION

About Pricing: The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by our Board Of Special Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors.

The Listed Prices in this Guide, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Thus prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price.

Collectors will, at some point, attempt to sell some or all of their acquisitions at a wholesale price to dealers. It is important to remember that dealers buy comics in order to resell them to other collectors. Therefore dealers will always pay a higher percentage for issues that they think can be sold quickly and a much lower percentage for items that have a low demand. Dealers must always buy at a percentage that allows for their overhead, plus a fair margin of profit. Most dealers will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

PRICING NEW COMICS:

This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Very Good (VG), Very Fine (VF) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage (listed below) of the near mint value. To find the correct Price Spread for a specific book, consult the annual *Overstreet Comic Book Price Guide* to compute the price of lower grades, use these general percentages. Please note, however, that Price Spreads vary, based on many factors including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

+ = An issue that has increased in price since last issue
- = An issue that has decreased in price since last issue
H = A high demand issue that is currently in vogue

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

POLYBAGGED COMICS

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original manufactured product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their *original* condition. The more expensive the book, the more likely it has been restored. After restoration these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characteristics to look for in making your assessment. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade just the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such. After examining a comic book thoroughly, one of the following grades may be assigned:

THE EIGHT NOMENCLATURE GRADES AND THEIR NUMERIC RANGE*

MINT (MT) (ONE 100-98) Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90) Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well-centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75) An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55) An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35) The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15) This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled; but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5) Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 1-4) Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, delaced, or damaged beyond readability.

* The Numeric Ranges from Poor to Mint are further explained in *The Overstreet Comic Book Grading Guide*.

The following is a graph showing the Nomenclature grades and their corresponding numeric range:

The 8 Nomenclature Grades and The Overstreet Numerical Equivalent

Numerical Grade				
Grade/abbreviation	High	Center	Low	Point spread
Mint (MT)	100	99	98	(3)
Near Mint (NM)	97	94	90	(8)
Very Fine (VF)	89	82	75	(15)
Fine (FN)	74	65	55	(20)
Very Good (VG)	54	45	35	(20)
Good (GD)	34	25	15	(20)
Fair (FR)	14	10	5	(10)
Poor (PR)	4	3	1	(4)

Adventures Into The Unknown #52, © ACG

ACTION COMICS (Weekly #501-642)
Dec. 1954-Present
National Periodical Publ./DC Comics
1-Reprint. 1988 .50c-c

201-Last pre-code issue	58.00	131.00	175.00	
202-220	50.00	113.00	150.00	
221-240	40.00	90.00	120.00	
241, 243-251	30.00	68.00	90.00	
242-Origin & 1st app. Brainiac	217.00	488.00	650.00	H
252-Origin & 1st app. Supergirl; re-intro of Metallo, his 2nd appearance since Superboy #9	214.00	536.00	750.00	H
253-2nd app Supergirl	43.00	107.00	150.00	H
254-1st meeting Of Bizarro & Superman	39.00	96.00	135.00	H
255-1st Bizarro Lois Lane	26.00	64.00	90.00	
256-261	17.00	43.00	60.00	
262-264-266, 268-270	13.00	32.00	45.00	
263-Origin Bizarro World	19.00	46.00	65.00	H
267-2nd Legion app.	79.00	196.00	275.00	H
271-275, 277-282, 282-Last 10¢ issue	11.00	25.00	40.00	
276-6th Legion app.	34.00	86.00	120.00	
283-Legion Of Super-Villains app	14.00	36.00	50.00	
284-Mon-El app	14.00	36.00	50.00	
285-12th Legion app	14.00	36.00	50.00	
286-289	7.00	19.00	26.00	
290(1/62)-17th Legion app. Phantom Girl app	7.00	19.00	26.00	
291, 292, 294-299	5.00	13.00	18.00	
293-Origin Comet	11.00	27.00	38.00	
300-(5/63)	6.00	14.00	20.00	
301-303, 305-308, 310-320	3.00	9.00	12.00	
304-Origin & first app. of Black Flame	4.00	11.00	15.00	
309-Legion app.	4.00	10.00	14.00	
321-333, 335-340	3.00	6.00	9.00	
334-Giant (6/20)	5.00	11.00	16.00	
341-346, 348-359	1.90	4.60	6.50	
347, 360-(Giants G-33 & G-45)	2.90	7.10	10.00	
361-372, 374-380	1.40	3.60	5.00	
373-Giant (6/57)	2.30	5.70	8.00	
381-424, 411-Eclipso origin-r	1.10	2.90	4.00	
425-Adams art	1.70	4.30	6.00	
426-436, 438, 439	0.90	2.10	3.00	
437, 443-(100 page giants)	1.40	3.60	5.00	
440-1st Grell-c on Green Arrow	1.70	4.30	6.00	
441-Grell-a on Green Arrow	1.40	3.60	5.00	
442, 444-499, 484-Earth II Superman & Lois Lane wed	0.40	1.00	2.50	
500-Superman life story(100 68pgs)	0.60	1.40	2.00	
501-551, 554-582	0.40	1.10	1.50	
552, 553-Animal Man C&S	1.70	4.30	6.00	
583-Alan Moore	2.00	5.00	7.00	
584-Byrne begins	0.40	1.10	1.50	
585-599, 598-1st app. Checkmate	0.30	0.70	1.00	
600-(2.50, 84 pgs.)	0.40	1.00	1.50	
601-642: Weekly issues (1.50, 52 pgs.); 611-614 Catwoman stories; 613-618 Nightwing stories	0.50	1.00	1.50	
643-Monthly begins, Perez c/a scripts	0.50	1.00	1.50	
644-649, 651-661 663-666, 668-679, 644-Perez-a beg;ns 679-Last 1.00-c	0.40	0.70	1.00	
650-(1.50, 52 pgs.)-Lobo cameo	0.50	1.00	1.50	
662-Superman reveals id to Lois Lane, story cont in Superman 53	1.20	2.30	3.50	
667-(1.75, 52 pgs.)	0.60	1.10	1.75	
680-682	0.40	0.80	1.25	
683-Doomsday cameo	2.60	4.90	7.50	H
683-2nd 3rd printings	0.40	0.80	1.25	
684-Doomsday battle iss.	2.80	5.20	8.00	H
685, 686-Funeral For A Friend-iss., Supergirl app	0.70	1.30	2.00	H
685-2nd & 3rd printings	0.40	0.80	1.25	
687-(1.95)-Collector's Ed. w/die-cut outer-c & mini-poster; cont'd from Advs. of Superman #500	0.70	1.30	2.00	
687-(1.50)-Regular Ed. w/mini-poster	0.50	1.00	1.50	
688 (1.50)-New format begins	0.50	1.00	1.50	
Annual 1 ('87)-Arthur Adams-a Batman app	1.10	2.90	6.00	
Annual 2 ('89, 1.75)-Perez-c/a	0.70	1.30	2.00	
Annual 3 ('91, 2.00, 68 pgs.)	0.70	1.30	2.00	
Annual 4 ('92, 2.50)	0.90	1.60	2.50	

ADAM-12 (TV)
Dec. 1973-No. 10. Feb. 1976 (Photo covers)
Gold Key

1	6.30	11.70	18.00
2-10	2.80	5.20	8.00

ADDAMS FAMILY (TV cartoon)
Oct. 1974-No. 3 Apr. 1975 (Hanna-Barbera)
Gold Key

1	8.60	21.40	30.00	H
2, 3	6.30	11.70	18.00	H

ADVENTURE COMICS
No. 200 May 1954-No. 503 Sept. 1983
National Periodical Publications/DC Comics

200	70.00	196.00	275.00	
201-209	54.00	136.00	190.00	
210-1st app. Krypto	471.00	1,179.00	1,650.00	H
211-213, 215-220	43.00	107.00	150.00	
214-2nd app. Krypto	46.00	114.00	160.00	H
221-246: 241-Batman x-over (6/58)	37.00	93.00	130.00	
247-1st app. Legion Of Super Heroes (4/58)	743.00	1,857.00	2,600.00	H
248-252, 254, 255	27.00	68.00	95.00	
253-Superboy/Robin first meet	37.00	93.00	130.00	H
256-Origin Green Arrow	107.00	268.00	375.00	H
257-259	24.00	61.00	85.00	
260-1st Silver Age origin of Aquaman (5/59)	107.00	268.00	375.00	H
261-266, 268, 270	17.00	43.00	60.00	
267-2nd Legion Of Super Heroes	164.00	411.00	575.00	H
269-Intro Aqualad	36.00	89.00	125.00	H
271-Origin Luthor retold	47.00	105.00	140.00	H
272-274, 276-280 276-3rd Metallo	15.00	34.00	45.00	
275-Origin Superman/Batman team retold	33.00	75.00	100.00	H
281, 284, 287-289 288-Bizarro cover	15.00	34.00	45.00	
282-5th Legion app.	33.00	75.00	100.00	
283-Intro Phantom Zone	22.00	49.00	65.00	
285-1st Bizarro World story in Adv.	23.00	53.00	70.00	
286-1st Bizarro Mxyzptlk	20.00	45.00	60.00	
290-8th Legion app. last 10¢ issue	30.00	68.00	90.00	
291, 292, 295-298, 295-Bizarro-c	10.00	23.00	30.00	
293-13th Legion app.	20.00	45.00	60.00	
294-1st Bizarro M. Monroe, Pres. Kennedy, Bizarro cover	20.00	45.00	60.00	H
299-1st Gold Kryptonite (8/62)	12.00	26.00	35.00	
300-Legion series begins (9/62)	76.00	189.00	265.00	
301-Origin Bouncing Boy	23.00	57.00	80.00	
302-305	17.00	38.00	50.00	
306-310	13.00	29.00	38.00	
311-320	9.00	21.00	28.00	
321-Intro Time Trapper	7.00	17.00	22.00	
322-330 327-Intro Lone Wolf 'n Legion	7.00	13.00	20.00	
331-340	5.60	10.40	16.00	
341-Triplicate Girl becomes Duo Damsel	4.20	7.80	12.00	
342-345, 347, 350, 351	3.20	5.90	9.00	
346, 348, 349	3.50	6.50	10.00	
352, 354-360	2.50	4.50	7.00	
353-Death of Ferro Lad in Legion	4.60	8.50	13.00	
361-364, 366, 368-370	2.10	3.90	6.00	
365, 367, 371, 372	2.50	4.60	7.00	
373, 374 376-380 380-Last Legion of Adventure Comics	2.10	3.90	6.00	
375-Intro Quantum Queen	2.50	4.60	7.00	
381-389, 391-400	2.10	3.90	6.00	
390, 403-(80 pg. giants G-81 & G-91)	2.10	3.90	6.00	
401-402, 404-410: 52 pg. issues	0.70	1.30	2.00	
403-Giant G-81 Legion-r	1.80	3.30	5.00	
411, 413, 418, 419, 32 pg. issues	0.40	0.70	1.00	
412-Reprint origin & 1st app. Animal Man from Strange Adv #180	1.40	2.60	4.00	
414-2nd Animal Man from Str. Adv #184	1.10	2.00	3.00	
415, 420-Animal Man reprints	0.50	1.00	1.50	
416-Giant DC-10, G.A.-r	0.40	0.80	1.20	
417-Mormon Vigilante Frazetta Shining Knight reprints Adv 161	0.40	0.80	1.20	
421-424	0.40	0.70	1.00	
425-New look begins	0.50	1.00	1.50	
426-458 .435-Mike Grell's 1st comics work	0.40	0.70	1.00	
459-460, 463-466	0.40	0.70	1.00	
461, 462 Death of Earth II Batman	1.40	2.60	4.00	
467-480 Last comic-size iss.	0.40	0.70	1.00	
481-499 491-100 pg. digests begin	0.40	0.80	1.20	
500-All Legion reprints	0.60	1.00	1.50	
501-503 Golden Age reprints	0.40	0.80	1.20	

ADVENTURES INTO THE UNKNOWN
No. 51 Jan. 1954-No. 174 Aug., 1967
American Comics Group

51 (3-D effect-c/story)	36.00	80.00	125.00	H
52-58 (3-D effect-c/stories) 52-E.C. Swipe/Haunt Of Fear 14	31.00	79.00	110.00	H
59-3-D effect story only	20.00	50.00	70.00	H
60-Woodeagle-a by Landau	13.00	30.00	40.00	H
61-Last pre-code issue (1-2/55)	12.00	26.00	35.00	H
62-70	8.00	19.00	25.00	
71-90	6.00	12.00	18.00	
91 96(#95 on inside),107,116-All contain Williamson-a	6.00	19.00	25.00	
92-95,97-99 101-106,108-115,117-127	109-113	118-Whitney painted-c	6.00	10.00	16.00	
100	7.00	13.00	20.00	
128-Williamson/Krenkel/Torres-a/a Forbidden Worlds #63	6.00	10.00	16.00	
last 10 cent issue	5.00	9.00	14.00	
129-150	3.00	6.00	9.00	
151-153 153-Magic Agent app	4.00	8.00	12.00	
154-Remarso series begins (origin), ends #170	6.00	10.00	16.00	
155-167 169-174 157-Magic Agent app	4.00	8.00	12.00	
168-Drilo-app)	5.00	9.00	14.00	

ADVENTURES OF BOB HOPE, THE
No. 32 1955-No. 109 Feb-Mar. 1968
National Periodical Publications

32-40	17.00	38.00	50.00	
41-50	12.00	30.00	40.00	
51-70	9.00	20.00	26.00	
71-93, 95-105	5.00	9.00	14.00	
94-Nuisman cameo	6.00	10.00	16.00	
106-109-All monster-c/stories by N. Adams-c/a	9.00	20.00	26.00	

ADVENTURES OF CAPTAIN AMERICA
Sept. 1991-No. 4 Jan., 1992 (4.95, color mini-series)
Marvel Comics

1-Embossed-c	2.00	3.00	5.00
2-4 Austin-c/a(i)	2.00	3.00	5.00

ADVENTURES OF JERRY LEWIS, THE
(Adds of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov. 1957-No. 124 May-June, 1971
National Periodical Publications

41-60	8.00	19.00	25.00	
61-80 68, 74-Photo-c	7.00	13.00	20.00	
81-91 93-96,98-100 69-Bob Hope app	4.00	8.00	12.00	
92-Superman cameo	6.00	10.00	16.00	
97-Batman/Robin x-over Joker-c/story	8.00	19.00	25.00	
101-104-Neal Adams-c/a	7.00	13.00	20.00	
102-Beatles app	8.00	18.00	24.00	
105-Superman x-over	6.00	9.00	14.00	
106-111,113-116	3.00	4.00	6.00	
112-Flash x-over	6.00	9.00	14.00	
117-Wonder Woman x-over	3.00	5.00	8.00	
118-124	2.00	3.00	5.00	

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan. 1987-Present
DC Comics

424	0.70	1.30	2.00
425-449, 449-linkason	0.60	1.10	1.75
450-463	0.50	1.00	1.50
464-Lobo-capp pre-dates Lobo #1	1.70	2.60	4.00

469-479 481-491 493-Last $1.00-c 0.50 0.70 1.00
480-(1.75 52 pgs.) 0.70 1.10 1.75
492-495 0.50 0.80 1.25
496 Doomsday comics 2.10 3.30 5.00 H
497 Doomsday battle iss. 2.50 3.90 6.00 H
498 497-2nd printings 0.50 0.80 1.25
498 499 Futures: for a Friend iss Supergirl app
1.30 2.00 3.00 H
498-2nd & 3rd printings 0.50 0.80 1.25
500 (2.95, 68 pgs.) Collector's Ed. w/chromoalite translucent-c pane (J.R.& Brainiac pgs. not in newsstand-ed. polybagged with Skybox trading card 1.30 2.00 3.00
500 2.50, 68 pgs.) Regular Ed. w/different c-
1.00 1.60 2.50
501-(1.95)-Collector's Ed. w/Die-cut outer-c & mini-poster 0.80 1.30 2.00
501-(1.50)-Regular Ed. w/mini-poster only 0.50 1.00 1.50
502 1.50)-New format begins 0.50 1.00 1.50
Annual 1 ('97) 0.60 0.90 1.40
Annual 2 ('98)-Lobo app. Annual 3('91 2.00)-Armageddon 2001 0.80 1.30 2.00
Annual 4 ('92 2.50)-Guy Gardner/Lobo-classy 1.00 1.60 2.50

ADVENTURES OF THE FLY (The Fly, No. 2; Fly Man No. 32-39)
Aug. 1959-No. 30 Oct. 1964, No. 31 May 1965
Archie Pub.-covers: Radio Comics
1-Shield app. origin The Fly S&K-c/a 93.00 232.00 325.00 H
2-Williamson, S&K 50.00 125.00 175.00
3-Origin retold 34.00 86.00 120.00
4-S&K-c; Powell-a; Shield x-over 23.00 57.00 80.00
5-10: 7-Black Hood app. 8 9-Shield x-over 17.00 39.00 52.00
11-13: 15 20 20-Origin Flygirl retold 11.00 24.00 32.00
14-Intro & origin Flygirl 15.00 34.00 45.00
21-30 7.00 17.00 22.00
31-Black Hood, Shield, Comet app. 8.00 19.00 25.00

ADVENTURES OF THE JAGUAR, THE
Sept. 1961-No. 15, Nov., 1963
Archie Publications (Radio Comics)
1-Origin & 1st app. The Jaguar 31.00 79.00 110.00
2, 3 3-Last 10¢ issue 15.00 39.00 55.00
4-6, Catgirl app. 11.00 29.00 40.00
7-10 8.00 20.00 28.00
11-15 13 14-Catgirl, Black Hood app 6.00 16.00 22.00

ADVENTURES OF THE THING (Also see The Thing)
Apr. 1992-No. 4 July 1992 (2.25, color, mini-series)
Marvel Comics
1-4-Reprints from Marvel 2-in 1 0.40 0.80 1.25

ADVENTURES ON THE PLANET OF THE APES
(Also see Planet of)
Oct. 1975-No. 11 Dec. 1976
Marvel Comics Group
1-Starlin-c, movie tie-in 1.10 2.00 3.00
2-5 0.80 1.40 2.00
6-11 0.60 1.20 1.80

AIRBOY
July 1986-No. 50 Oct. 1989 (16 pages, bi-weekly)
Eclipse (No. 9 on regular size)
1-50 0.40 0.70 1.00
Airboy Meets The Prowler ('87, 1.95) 0.70 1.30 2.00
Airboy - Mr. Monster Special ('87, 1.75) 0.60 1.10 1.75
Airboy Versus The Air Maidens ('88, 1.95) 0.70 1.30 2.00

AKIRA
Sept., 1988-Present (3.50, color, deluxe)
Epic Comics
1 5.30 9.80 15.00
1, 2-2nd printings 1.40 2.60 4.00
2 3.20 5.90 9.00
3-5 2.60 4.90 7.50
6-15 1.90 3.60 5.50
16-33, 17-Began 3.95-c 1.40 2.60 4.00
34-(4.95-c) 1.80 3.30 5.00

ALBEDO
Apr., 1983- No. 14, Spring, 1989 (B&W)
Thoughts And Images
0-Yellow cover, 50 copies 15.00 34.00 45.00
0-White cover, 450 copies 12.00 26.00 35.00
0-Blue, 1st printing, 500 copies 4.00 8.00 12.00
0-Blue, 2nd printing, 1000 copies 3.00 5.00 8.00
0-3rd print 0.70 1.30 2.00
0-4th print 0.40 0.80 1.20
1-Dark red 1st app. Usagi Yojimbo 3.20 5.90 9.00
1-Bright red 3.20 5.90 9.00
2 2.10 3.90 6.00
3-14 0.70 1.30 2.00

ALF (TV)
Mar. 1988-No. 50 Feb., 1991 (1.00, color)
Marvel Comics
1-49 22-X-Men parody 0.40 0.70 1.00
50-(1.75 52 pgs.)-Photo-c 0.60 1.10 1.75
Annual 1-3 ('88, '89, '90) 0.60 1.10 1.75
Holiday Special 1 (1.75, 68 pgs.) 0.60 1.10 1.75
Holiday Special 2 (1989, 2.00, 68 pgs.) 0.70 1.30 2.00
Spring Special 1 ('89, 1.75) 0.60 1.10 1.75

ALIENS, THE (Captain Johner and ...)(Also see Magnus Robot Fighter)
Sept-Dec. 1967 No. 2 May 1982
Gold Key
1-Reprints from Magnus #1 3 4 6-10, all by Russ Manning 5.00 10.00 15.00 H
2-Reprints from Magnus #1 by Manning 1.40 2.60 4.00 H

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July 1989 (1.95, B&W, mini series)
Dark Horse Comics
1-1st appearance Aliens on comics. New story based on movie 11.00 25.00 33.00
1-Second printing 3.20 5.90 9.00
1-Third - Sixth printings 0.70 1.30 2.00
2 8.00 18.00 24.00
2-Second printing 1.40 2.60 4.00
2-Third printing 0.70 1.30 2.00
3 4.20 7.80 12.00
4 2.80 5.20 8.00
5, 6 2.10 3.90 6.00
3-6, 2nd printings 0.70 1.30 2.00
ALIENS MINI COMIC 1 (2.00), 4x6) Inlcuded in Aliens Portfolio 3.50 6.50 10.00
Aliens Platinum Edition (See Dark Horse Presents)

ALIENS
V2 #1 Aug., 1989-No. 4, 1990 (2.25, color)
Dark Horse Comics
V2 #1 4.20 7.80 12.00
V2 #1- 2nd printing ('90, 2.25) 0.80 1.50 2.25
2-4 2.10 3.90 6.00

ALIENS, COLONIAL MARINES
Jan. 1993-No. 12 1993 (2.50, color, limited series)
Dark Horse Comics
1-4 0.90 1.60 2.50

ALIENS: EARTH WAR
June 1990-No. 4 Oct., 1990 (2.50, color, 4 limited series)
Dark Horse Comics
1-Sam Keith-a(p) in all 3.50 6.50 10.00
1-2nd print 0.90 1.60 2.50
2 2.80 5.20 8.00
3, 4 2.30 4.20 6.50

ALIENS: GENOCIDE
Nov. 1991-No. 4, Feb., 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4 0.90 1.60 2.50

ALIENS: HIVE
Feb. 1992-No. 4 May, 1992 (2.50, color, mini-series)
Dark Horse Comics
1-4 Kelly Jones-c/a in all 0.90 1.60 2.50

ALIENS: ROGUE
Apr. 1993-No. 4 1993 (2.50, color, mini-series)
Dark Horse Comics
1-4 0.90 1.60 2.50

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June 1990-No. 4 Dec., 1990 (Mini-series, 2.50, color)
Dark Horse Comics
1 4.20 7.80 12.00
1-2nd printing 0.80 1.60 2.50
0 (July, 1990, 1.95-c) 5.30 9.80 15.00
2, 3 3.20 5.90 9.00
4 1.80 3.30 5.00

ALIEN 3
June 1992-No. 3, Aug., 1992 (2.50, color, mini-series)
Dark Horse Comics
1-3 0.90 1.60 2.50

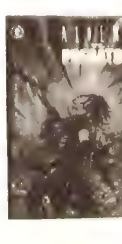
ALIEN WORLDS
Dec. 1982-No. 9, Jan., 1985
Pacific Comics/Eclipse
1 0.50 1.00 1.50
2-9 2: 4-Dave Stevens-c/a. 0.40 0.70 1.00
3-D No. 1-Art Adams 1st pub. art 1.10 2.00 3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept. 1952-No. 117, Sept.-Oct., 1966
National Periodical Publications
127 (1952) 126.00 314.00 440.00
128 (1952) 86.00 214.00 300.00 H
129 (1952) 71.00 179.00 250.00 H
6-10 43.00 107.00 150.00 H
11-18. Last pre-code issue 39.00 99.00 138.00 H
19-28 27.00 68.00 95.00 H
29, 30, 32-Wood-a 30.00 75.00 105.00 H
31, 33-40 21.00 51.00 72.00 H
41-50 19.00 44.00 58.00 H
51-66 15.00 33.00 44.00 H
67-1st app. Gunner & Sarge; series beg. ss 22.00 55.00 77.00 H
68-70 15.00 33.00 44.00 H
71-80 9.00 21.00 28.00 H
81, 83-100, 88-Last 10¢ iss. 6.30 11.70 18.00 H
82-Johnny Cloud begins, ends 111, 114, 115 12.00 26.00 35.00 + H
101-117 3.90 7.20 11.00 H

ALL-STAR SQUADRON
Sept. 1981 - No. 67, Mar., 1987
DC Comics
1-46, 49-67 0.40 0.70 1.00
47-McFarlane-p (1st full story) 1.10 2.00 3.00
Annual 1-3 (11/82-9/84) 0.40 0.70 1.00

ALL-STAR WESTERN (Weird Western Tales #12 on)
Aug-Sept. 1970-No. 11 Apr-May, 1972
National Periodical Publications
1 3.50 6.50 10.00
2-El Diablo by Morrow begins 1.20 2.30 3.50 H
3-8: 3-Origin El Diablo 1.20 2.30 3.50
9-Frazetta a (r), 3 pgs. 1.80 3.30 5.00
10-1st app. Jonah Hex 17.00 38.00 50.00
11-2nd app. Jonah Hex 5.00 10.00 15.00 H

ALPHA FLIGHT (See X-Men #120 121)
Aug., 1983-Present (#52 on are direct sale)
Marvel Comics Group
1-(52 pgs.)-Byrne-a begins, Wolverine, Nightcrawler cameo 1.10 2.00 3.00
2 0.70 1.30 2.00
3-12: 12-Double size 0.70 1.30 2.00
13-Wolverine app. 2.50 6.50 10.00
14-16, 16-Wolverine cameo 0.50 1.00 1.50



Aliens Vs. Predator #4, © 20th Century Fox

Are They A Good Investment?

CBM Surveys its advisors to determine the average buying and selling (wholesale and retail) prices of 40 miscellaneous comic books (in specific grades) from a range of different publishing eras.

The relationship (ratio) between the buy and sell price is the "Buy-Back" percentage, and is considered by experienced collectors to be one of the best investment indicators.

Although there are certainly exceptions, generally speaking, the higher the Buy-Back percentage the better the investment.

Less than 33% = low yield investment.
33-66% = medium
Above 66% = high.

*Also highlighted is the comic with the highest Buy-Back percentage of this group. ■

	TITLE & ISSUE NUMBER	Buy Price	Retail Price	Avg Buy Back %
1	Adventure Comics #72 FN65	$795.00	$1,566.66	50.74%
2	All-Flash #1 FN65	$981.25	$1,934.38	50.73%
3	Detective #226 FN65	$122.94	$249.12	49.35%
4	Fantastic Comics #1 FN65	$254.33	$576.67	44.10%
5	Four Color #147 (DD In Volcano Valley) FN65	$64.69	$161.94	39.95%
6	Four Color #386 (Only A Poor Old Man) FN65	$99.12	$227.06	43.65%
7	Phantom Lady #17 FN65	$268.08	$533.33	50.27%
8	Sensation #1 FN65	$846.67	$1,552.94	54.52%
9	Showcase #9 FN65	$356.39	$567.50	62.80%
10	Strange Tales #1 FN65	$288.16	$453.44	63.55%
11	Sub-Mariner Comics #42 (Atlas) FN65	$80.63	$181.75	44.36%
12	Adventure Comics #256 VF82	$140.25	$220.71	63.54%
13	Amazing Spider-Man #50 VF82	$93.57	$145.25	64.42%
14	Atom #7 VF82	$66.75	$121.50	54.94%
15	Augie Dogie #1 VF82	$22.47	$129.25	17.38%
16	Avengers #1 VF82	$564.05	$825.00	68.37%
17	Batman #100 VF82	$385.22	$761.59	50.58%
18	Brave & Bold #51 VF82	$24.95	$51.52	48.43%
19	Congo Bill #4 VF82	$126.47	$205.00	61.69%
20	Four Color #1047 (Gyro Gearloose #1) VF82	$25.67	$38.82	66.13%
21	Get Smart #1 VF82	$21.44	$46.11	46.50%
22	Harvey Hits #3 VF82	$108.24	$208.53	51.91%
23	Hot Stuff, The Little Devil #1 VF82	$40.59	$96.47	42.08%
24	House Of Mystery #2 VF82	$101.47	$155.00	65.46%
25	Journey Into Mystery #22 VF82	$60.37	$93.00	64.91%
26	Marvel Tales #1 (Marvel) VF82	$78.25	$157.75	49.60%
27	Showcase #16 VF82	$179.75	$264.75	67.89%
28	Strange Adventures #117 VF82	$146.25	$210.00	69.64%
29	Strange Tales #97 VF82	$72.25	$130.00	55.58%
30	Superman Annual #1 VF82	$153.75	$250.10	61.48%
31	All-Star Western #10 NM94	$23.00	$48.75	47.18%
32	Amazing Spider-Man #361 NM94	$6.85	$12.13	56.47%
33	Catwoman #1 NM94	$3.80	$7.70	49.35%
34	Eternal Warrior #4 NM94	$9.45	$13.44	70.31%
35	Flash #1 NM94	$2.39	$4.84	49.38%
36	Grendl #1 (Comico) NM94	$17.50	$34.70	50.43%
37	Ironfist #14 NM94	$50.16	$81.38	61.64%
38	New Mutants #98 NM94	$5.28	$9.95	53.07%
39	Ren & Stimpy #1 NM94	$9.71	$15.51	62.60%
40	Spawn #1 NM NM94	$4.28	$7.31	58.55%

CBM MarketWatch™

PRE - 1950

1. All Star Comics #36
Sought after cover w/ Superman and Batman!

2. CAPT. AMERICA #1
Big anniversary on the horizon.

3. DETECTIVE #122
Collectors are prowling for Catwoman's debut!

4. MARVEL MYST. #92
Hard to find last issue experiencing renewed collector pressure.

5. MORE FUN #52 & #55
1st Spectre & Dr. Fate still high priority for those who can afford it!

6. SUPERMAN #14 & 24
Flag covers still in demand after two decades!

7. WALT DISNEY'S COMICS & STORIES #31
New material by Barks increases interest in older material by Barks.

8. ALL AMERICAN #19
1st Golden Age Atom back in the spotlight since DC reintroduced his modern-day counterpart.

9. DETECTIVE #38
1st boy sidekick is still the best!

10. ALL STAR #57
Even Silver Age collectors want this rare post-Golden Age last issue.

1950 - 69

1. DC 80 PAGE GIANTS
Big comics for small $$!

2. AVENGERS #4
Captain America Silver Age debut is 30 years old and still in demand!

3. FANTASTIC FOUR #52
1st app. Black Panther getting new attention!

4. IRONMAN & SUBMARINER
Spans the "Marvel gap".

5. FLASH #110
1st Kid Flash is moving up fast!

6. MAGNUS
Early Gold Key hero plus fabulous painted covers soaring in demand!

7. SHOWCASE 1-40
High grade copies wanted by absolutely everybody.

8. STRANGE TALES #89
A "Monster" to find in top condition.

9. SUPERMAN #199
Race to find this in high grade!

10. TUROK #1 (FC #596)
Great reading rediscovered by a whole new generation!

1970 - 85

1. ALL STAR WESTERN #10
Jonah Hex begins February 1972.

2. ATLAS/SEABOARD
That other Atlas is becoming more and more collectible!

3. GIANT-SIZE MARVELS
A Marvel-ous bargain.

4. GREEN LANTERN #76-89
Neal Adams artwork is still compelling.

5. HOUSE OF SECRETS #92
An all-time record this week... a NM copy sold for a whopping $600!

6. J. OLSEN #133-35
Global warming for Kirby's fourth world... again!

7. MARVEL PREMIERE #1
Gil Kane's wonderful Warlock now 20 years old.

8. SON OF SATAN #1
Still hotter than Hades!

9. STAR WARS #1
From a film long, long ago...you usually have to go far, far away to find 'em!

10. TOMB OF DRACULA #1
Cheeldrin of de night...vat comiks dey make!

1986 - Present

1. SPIDERMAN #300
Fangs for the memories by Todd McFarlane.

2. BATMAN #488-92
Bye bye Batman, hello Azrael!

3. MAGNUS #12
Still in demand and no sign of letting up!

4. REN & STIMPY #1 & #2
Happy Happy Joy! Joy!

5. SHADOWMAN #16
1st Dr. Mirage!

6. SOLAR #14
1st Dr. Eclipse!

7. SPAWN #1
Best of the new breed variations keep it fresh.

8. SWORD OF AZRAEL
Huge demand! Anticipation driving price.

9. VENGENANCE OF BANE
New Bats for old?

10. X-O MANOWAR #4
1st Shadowman??

Keep Your Eye On...

CBM MarketWatch

Introduction

Welcome to the Third installment of the Overstreet Trading Card Price Guide, a regular feature of Overstreet's Comic Book Monthly. CBM will keep you current on all of the hottest comic and media related cards in the "Marketplace"... as well as those newly introduced! You can depend on the Overstreet Card Guide to provide accurate values for current non-sports cards. That's because the prices shown here are averages of genuine dealer retail prices, not estimates! The pricing information is compiled from data supplied by our **Board Of Advisors** (listed at the beginning of the trading card section). You will note that this compilation lists prices for card sets, singles, specialty cards, and even unopened boxes when warranted. We have not itemized every card single, per the opinions of our advisors. We concur with their view... namely that most cards are assigned an average price for all cards in that set. Where single card prices do differ (e.g. specialty cards), card prices are listed separately. Prices often vary on certain individual cards within a set. As most collectors know, this is due to the popularity of a specific character, regionally specific market pressures, and/or the pressures of simple supply and demand. Collectors should take this into consideration when pricing cards.

All suggestions and criticism are welcome and your input is important to us! If you'd like to lend a hand in making the Overstreet Card Price Guide the most reliable card price guide ever published, send your comments to: Overstreet Publications, P.O. Box 2610, Cleveland, TN 37320 or FAX us at (615) 479-8156.

The whole idea of collecting cards is, first and foremost, to have FUN! Card collecting is, after all, a hobby. The problems start when new collectors forget this most basic principle.

When an attempt is made to turn the hobby into a "Get-rich-quick" scheme, financial "disaster" is always close behind. People who get into card collecting exclusively for monetary reasons almose always loose in the long run.

Non-sport cards have been around for a long time, longer even than comic books or comic strips. In fact, cards were issued as far back as the Civil War era. For the most part, this Price Guide deals with non-sports cards from the mid 1960s to the present. This is what most collectors are primarily interested in. Overstreet Publications projects that if interest in new cards continues to increase at present rates, demand for older pre 1960s cards will escalate as well. With each issue of Overstreet's CBM, new information and prices will be added. If you have trading card data and information, please send it to us. Card Data, Overstreet Publications, P. O. Box 2610, Cleveland, TN 37320 (or FAX us at (615) 479-8156. All new data and corrections to existing data is much appreciated!

HOW DO I START COLLECTING CARDS?

(1) First, collect cards that you enjoy!

(2) Set a budget for yourself and keep within that budget. The wonderful thing about collecting trading cards is there are so many varieties to choose from. There have been so many different card sets published over the past thirty years that is is relatively easy to find some that you like and fits into your budget.

WHERE CAN I GET CARDS?

There are several different places to acquire non-sports cards:

(1) Comic book and Sports card retailers. In most cases, they carry many of the recently released non-sports cards.

(2) Local swap meets and flea markets.

(3) Many cities hold monthly sports card and non-sports card shows and conventions.

(4) Mail order dealers.

Because the overhead costs associated with selling at a card show or swap meet are lower than at a regular retail store, a collector may find some material at lower prices. Another factor to consider is the element of competition. Dealers who set up at swap meets and card conventions often experience greater competition than shops, and therefore sometimes offer lower prices in order to more successfully compete.

The advantage of shopping at a retail store is that they usually have a better assortment of non-sports cards sets and chase cards. Many retail stores will also hold cards or put them on a lay-away plan for regular customers. These services are less likely to be offered by swap meet or card show dealers. Not only that, but shops have greater accessibility because of regular hours.

Usually collectors take advantage of both sources.

HOW DO I BUY, SELL, & TRADE CARDS?

Buying - Buying cards is not an exact science. Prices can vary from dealer to dealer. The best thing to do is to shop around until you find a dealer that you are comfortable with and can trust.

Never be afraid to bargain on the price of a card or set of cards. The worst thing that can happen is that the dealer will say no. In many cases, a dealer may make a counter offer which is lower than their original asking price.

This principle applies to both retail stores as well as convention dealers.

It is important to remember though, that the retail stores have more bills to pay (higher overhead), so don't be disappointed if you are not always successful with your offer. If you don't feel comfortable with a price, just say "thanks" and try another location.

Trading - Trading non-sports cards with other collectors can be as fun as trading sports cards. When trading, it's seems to work well to trade "retail for retail". In other words, if you have a set of cards worth twenty dollars in the Overstreet Price Guide, trade for cards worth the same amount. Other factors can come into play that can change or otherwise affect this rule, but, for the most part, it's a good way to develop your trading skills.

Trading cards with a dealer can be a little more complicated. Usually, dealers will trade for about fifty to sixty percent of the value of the card or set of cards. For example, if a card set is retailing for ten dollars, the dealer may offer a trade value of five or six dollars for that set. Think about your deal ahead of time and remember your right to say no if you don't like the deal, just the way dealers have a right to say no when they don't like a trade that's being offered. And don't forget the option of making a counter offer. Often the price that is finally agreed to is somewhere inbetween the your ideal price and the dealer's ideal price!

Selling - The best way to sell cards is by attending card conventions as a dealer. If selling at a card convention is not your cup of tea then you can sell cards to a dealer. Selling cards to dealers will get you from twenty to fifty percent of the card or card sets value. That twenty dollar card set is worth ten to a dealer TOPS. It's always best to try and trade instead of out right sell a card. You will get more value out of the cards that way.

HOW DO I PROTECT & STORE MY CARDS!

Like comic books, it is important to store cards in a protective environment. Cards can be damaged by the same things that can damage comic books. With this in mind, remember to

comic books. With this in mind, remember to store your cards in a cool dry place.

Cards can fade and turn yellow or brown if exposed to sunlight and certain types of fluorescent lights. Store cards out of the light.

To keep cards from bending or getting rounded corners, place them into plastic, non-acid, "nine-card-sheets". 100, 200, 500, and 1000 count cardboard boxes or plastic cases are also a good way to store large quantities of cards and are less expensive than plastic sheets. These are available at any sports card shop.

THE "CHASE" IS ON!

Up until recently, the non-sports card industry has been fairly "low profile". In general, over the past thirty years, the subject matter for non-sports and entertainment cards has been primarily based upon the television and movie industry. These cards featured actual scenes from the TV show or movie. The card buyer had only one thing to collect, so card collecting wasn't very difficult.

In the 1970s, an added bonus was added to each pack of cards; a sticker. This marketing strategy was designed to motivate the unsuspecting card buyer to purchase more packs, because now there are two sets that need completing; complete a set of cards and complete a set of stickers. This wasn't difficult because every pack of cards had at least one sticker. Eventually the card buyer would get enough cards to complete the set.

This continued until Impel and Upper Deck did something to revolutionize the non-sports industry. They included, for the first time, a special card found only in a few of the packs. The card was a hologram and is now called the "chase" card. These "chase" cards were different, special, *and* harder to get. Their inclusion into selected packs of cards very successfully inspired card buyers to veritable purchasing frenzies.

Because these chase cards were availabele in such low numbers, the prices of the cards escalated to much higher values than ordinary cards... much higher!

No longer did the average card buyer purchase a pack to put a set together. Instead they purchased packs to try and find the Chase card. In fact, making sets of cards became a byproduct of card acquisition while trying to get all the Chase cards became a primary collecting goal.

GRADING AND PRICING CARDS

Grading and pricing cards is much like grading and pricing comic books. Some elements of value are:

(1) Condition - The higher the better.

(2) Subject Matter - The more popular the more in demand and the more in demand the higher the value.

(3) Quantity Printed - Limited print runs means less cards to go around.

(4) Age - Older cards are generally harder to find and therefore more valuabel.

The condition of a card is among the most important factor in determining the price, but it is in no way absolute. For example, a card in a lower grade that is popular and hard to find can, and many times will, command a higher price than what is listed in a price guide, whereas, a mint set of an unpopular card could be worth less than the price listed. It is up to you, as the collector, to determine the price you are willing to pay for a given card or set.

Remember that grading is not an exact science and the grading scale below should be used as a starting point. Older cards prior to 1970 can be adjusted upwards 5%-10% if they are in excellent condition or higher.

Grades

Mint (MT) - A card with no defects whatsoever. All corners are sharp, the color is vibrant with the original gloss. No printing defects such as off centering o color should be visible. Card should be sharp and in focus. 100%

Near Mint (NM) - A card with any one of the following minor flaws: a corner with slight wear, slightly off centered. No color loss or yellowing should be visible. Can have a very minor focus imperfection. 75%-95%

Excellent (EX) - A card with any two of the following minor flaws: slight wear on a corner, slight off centering, the original gloss is diminished, very slight focus imperfection. 50%-75%.

Very Good (VG) - A card in this condition may have gloss loss, some yellowing of the borders may be visible, rounding at the corners. pictures can be slightly off focus 20%-50%

Good (GD) - A card in this condition can have scuffing at the corners and on the face, boarders can be uneven and yellowing of the boarders is apparent, glossiness is no longer noticeable. 10%-20%

Fair (FR), Poor (PR) - Cards in this condition are usually used for fillers until a better condition card can be found. These cards can have brown and dirty boarders, scuffing, well rounded off corners, water stains, writing and some may even have pieces missing. 2%-10%

MARKET REPORTS

ALAN JONES
Big Al's Hobby Shop
319 West Drive
White House, TN 37188
(615) 672-2209

Greetings to all you trading card collectors. Everyone is eagerly awaiting the arrival of Marvel IV cards. There is also much interest in the new Star Wars Galaxycards. They should be available any day now. I have customers asking about them daily.

The new Valiant era cards look great and should cause quite a ruckus. They won't be available until later this summer (shucks).

Marvel Masterpieces cards have skyrocketed recently with packs selling for as much as $4.50 each while individual cards go from $1 to $3 each. X-Men II have started to increase in price with packs going for as much as $1.75 each. We have had mixed opinions from customers about the new Plasm O cards. I personally think the card and comic combination is a great idea. The cards when assembled in order will read like a comic. That's all for now.

GEORGE M. BOROW
Anything But Sports
6937 El Cajon
San Diego, CA 92115
(619) 698-1177

The Uncanny X-Men II cards along with Marvel Masterpieces are still hot! I can't keep them in the store for more than two days before they disappear. Although Olivia II card sets have cooled, the Chromium Chase cards are super hot. Prices of the cards have increased by 40% over the past month. Hildebrandt II card sets have slowed down but the Chrome's have been selling consistently well. Moebius cards have been a big disappointment. Both the cards and special cards have been slow. The demand for Star Wars, Empire Strikes Back and Return of the Jedi cards has increased due to the eminent release of the Star Wars Galaxy cards due out this week. Thanks for reading and until next issue...

Happy Collecting!
And now on to the Price Guide!

NON-SPORTS CARD BOARD OF SPECIAL ADVISORS

MICHAEL BOLIN
Rookies Sports Cards and Comics
3120 Taylor Boulevard
Louisville, KY 40215
(502) 363-2227

ALAN JONES
Big Al's Hobby Shop
319 West Drive
White House, TN 37188
(615) 672-2209

DANNY JONES
The Hobby Shop
5514 New Cut Road
Louisville, KY 40214
(502) 368-7232

KEN STOUT/ CHRIS FOXX
The Sports Page
437 Spring Street
Jeffersonville, IN 47130
(812) 288-6160

DR. JOE DUNGAN
Now and Then Collectibles
1633 Babcock, Suite 212
San Antonio, TX 78229
(210) 490-3776

HOWARD ISAACS
Tropic Comics
313 S. State Road 7
Plantation, FL 33317
(305) 587-8878

CHARLES ABAR
Charles Abar Warehouse
1100 Industrial Drive #17
San Carlos, CA 94070
(415) 592-0875

JERRY BELCHER
Bases Loaded
6801 Dixie Highway
Louisville, KY 40258
(502) 933-7135

LINDA KANAI
Triple Play
3145 Preston Highway
Louisville, KY 40213
(502) 637-5303

NON-SPORTS CARD PRICE GUIDE

A-TEAM
Topps 1983

66 Card Set/12 stickers	7.50
Singles	.10 ea.

ADVANCE DUNGEONS & DRAGONS 1991
1 SR 1991

Gold Border: 746 cards	600.00
Series I, singles (1-373??) rare	1.00 ea
Series II, singles (374??-746)	.50 ea.
Factory Set - Silver Border, 750 cards	25.00

ADVANCED DUNGEONS & DRAGONS 1992
TSR 1992

Gold Border: 750 cards	65.00
Singles	.08 ea.
Factory Set - Silver Logo, 750 cards	25.00

ALF I
Topps 1987

Box	8.00
Card Set (w/stickers)	8.00
Singles	.10 ea.
Stickers	.15 ea.

ALF II
Topps 1988

Box	8.00
Card Set (w/stickers)	8.00
Singles	.10 ea.
Stickers	.15 ea.

ALIEN
Topps 1979

Box	45.00
Card Set (w/stickers)	18.00
Singles	.10 ea.
Stickers	.25 ea.

ALIEN 3
1992

Box	
20.00	
Card Set	12.00
Singles	.10 ea.

AN AMERICAN TAIL
Skybox 1992

Box	
15.00	
Card Set	10.00
Singles	.10 ea.
5 Holograms	5.00 ea.

ARCHIE COMIC CARDS
Skybox 1992

Box	22.00
120 Card Set	10.00
Singles	.10 ea.
5 Holograms	5.00 ea.
1 Mail-in card for Hologram	10.00

ARTHUR ADAMS
Comic Images 1989

45 Card Set	10.00
Singles	.20 ea.

BACK TO THE FUTURE II
Topps 1989

Box	22.00
88 Card Set/11 stickers	10.00
Singles	.10 ea.
Stickers	.35 ea.

BARBIE
Panini/Action 1992

196 Card Set	20.00
Singles	.10 ea.

BARBIE AND FRIENDS SERIES II
Panini/Action 1992

198 Card Set/15 stickers	20.00
Singles	.10 ea.

BARBIE TRADING CARDS SERIES I
Mattel 1990

300 Card Set	30.00
Singles	.10 ea.

BARBIE TRADING CARDS SERIES II
Mattel 1991

300 Card Set	30.00
Singles	.10 ea.

BATMAN SERIES I
Topps 1966

55 Card Set (Black Bat)	130.00
Singles	2.25 ea.

BATMAN - A SERIES
Topps 1966

44 Card Set (Red Bat)	110.00
Singles	2.25 ea.

BATMAN - B SERIES
Topp 1966

44 Card Set (Blue Bat)	120.00
Singles	2.50 ea.

BATMAN DELUXE TRADING CARD SET
Topps 1989 (reissue of 1966 cards)

143 Card Set	18.00

BATMAN MOVIE SERIES I
Topps 1989

Box	10.00
132 Card Set/22 stickers	9.00
Singles	.10 ea.
Stickers	.15 ea.
Factory Set w/11 bonus cards	25.00

BATMAN MOVIE SERIES II
Topps 1989

Box	8.00
132 Card Set/22 stickers	8.00
Singles	.10 ea.
Stickers	.15 ea.
Factory Set w/11 bonus cards	25.00

BATMAN - REAL PHOTOS
Topps 1966

55 Card Set	120.00
Singles	2.00 ea

BATMAN RETURNS
Topps 1992

Box	10.00
88 Card Set	8.00
Singles	.10 ea.
10 Stadium Club Card Set	4.00

BATMAN RETURNS STADIUM CLUB
Topps 1992

Box	15.00
100 Card Set	12.50
Singles	.15 ea.

BATMAN - RIDDLER BACKS
Topps 1966

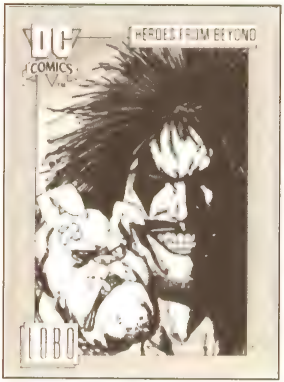
38 Card Set	115.00
Singles	2.75 ea.

BATTLESTAR GALACTICA
Topps 1978

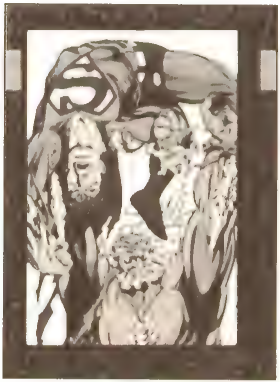
132 Card Set/22 stickers	35.00
Singles	.20 ea.
Stickers	.25 ea.

THE BEATLES - BLACK AND WHITE
Topps 1964

Series I- 60 Card Set	130.00
Series II. 55 Card Set	115.00
Series III- 50 Card Set	110.00
Singles	2.00 ea.



DC Cosmic Cards 120, © DC



Doomsday 73, © DC

Doomsday Specialty S2, © DC

Ghostrider II G9, © MEG

FINALLY! VG AND VF PRICES!

I just had to write and say the addition of the VG and VF prices to your pricing section is a terrific innovation. Congratulations on another great idea! In just a few short weeks, I have already become dependent on the convenience of three prices. For years when I was buying and selling at shows, I noticed that the vast majority of books were priced at the VG and VF prices so I compliment you on choosing what seems to be the two most common grades. Finally a monthly guide that is really usable and easy on my calculator battery!

Amil N. Anderson, Massachusetts

We are very excited about the overwhelmingly positive response we have received about the addition of the VG and VF prices to our listing. In our continuing effort to provide hobbyists with the best Guide in print, we have a few more rather exciting innovations up our proverbial sleeves... so stay tuned!

CAVE CARSON PROTOTYPE?

Greetings from "Down Under". I am a long time fan of the DC Silver Age series Cave Carson and always regretted the fact that the series never achieved its own title. I was recently amazed when another collector thought he remembered a science fiction story in an early Tales Of the Unexpected that mentions a "mole" machine like Cave's, but years earlier. With all the talk lately about Marvel pre-hero prototype issues, I wonder if this could be a Cave Carson prototype? So my question is... Does this issue exist? And if it does, is it a Cave Carson prototype issue? Any information about this would be greatly appreciated.

Vance Appleby, Australia

Greetings from "Up Over". I believe the story your friend is referring to was actually published in My Greatest Adventure # 11, Sep-Oct 1956. In the story, a scientist creates a vehicle that will drill to the center of the earth by use of a large diamond drill in the nose. The vehicle is referred to as "the Mole" just like in the later Cave Carson Series. I personally don't think the story qualifies as a prototype. Beyond the use of the term "mole" it has very little similarity to any of the story or art elements in Brave & Bold #31. Hope this info helps. Thanks for a great trivia question, Vance.

PRAISE FOR THE GIMMICK

I laughed for a long time at Overstreet's "GiveAwayGimmick" card, so let me compliment you on having the courage to call it what it is. I also like the idea because it calls attention to a basic problem with many of the "herd" of price guide magazines out there. If you look at their price guide section, you quickly discover that (unlike Overstreet) it is not well researched, updated infrequently, and is generally just a "come on" to get less informed collectors to buy the publication. I felt your "card" demonstrated that if you buy a Price Guide magazine primarily for a free trading card, you may be buying it for the wrong reason. Your "gimmick" did a good job bringing this point home.

In our area, I have had a number of discussions with younger collectors who are just realizing that the most dependable and credible Price Guide is Overstreet. I often tell these younger collectors that serious hobbyists wouldn't even think of using any thing else. Thanks for so many great Price Guides. I look forward to the next 23 years. Regards

Ralph Bushaine, Illinois

We had a lot of fun with GiveAwayGimmick #1 and the feedback indicated many others did as well. Let us know what you think of GiveAwayGimmick #2.

O'KENNON COMMENTS

Ray Belden's letter in CBM #2 interested me since I have been telling people for some time that the bald-headed man on the cover of Superman #4 was not Luthor. Ray is correct and the real reason for the misunderstanding is as follows:

In Superman #4 there are two stories with Luthor and in both he has red hair. He is also in Superman #5 with red hair and also in Action #25 with hair.

Look at panel #17 in the first story in Superman #4. A bald man is talking to Luthor on the television screen. It is obvious from looking at panel #18 that Luthor is the one with hair. The other person is a member of Luthor's "gang" and he is heavy set and bald. When Superman #10 came along, a new artist started to draw the Superman story and he referred back to panel #17 of Superman #4 for his model of Luthor. Unfortunately he picked the wrong person as Luthor and used the assistant as the model for Luthor. Thus, the bald, heavy set Luthor was born. It is just a coincidence that one of the men on the cover of Superman #4 happens to look a little like the Luthor of several years later.

Now if I could only convince people that the person on the cover of

tective #34 is not The Crimson Avenger!

Ray is correct in that the cover of Batman #27 is by Jack Burnley. Although the latest Price Guide lists Fred Ray as the artist on Batman #9, most Batman and Burnley fans know that the cover is one of Burnley's greatest.

Hugh O'Kennon, Virginia

Thanks for the great info Hugh. Who is on the cover of Det. #34?

NOT A GET-RICH-QUICK SCHEME

You already know how great the new Overstreet CBM is, so I'll get right to the point. The Market Reports have always been my favorite part of the Overstreet Guide and #2 contained the best yet. Not because of the "What's Hot and What's Not", not because of the pricing reports of what sold for how much, but because of all the dealers who pushed reading comics!

Nearly every report contained the message of how comics should be bought for fun and enjoyment and that you should buy what you like for its contents, not because it may help put you or your kids through college! If what you buy turns out to be valuable and collectible, great, consider it a bonus. I hope more people come to realize comic collecting is an entertaining hobby, not a get-rich-quick scheme. Thanks for your time!

Paul Lofaso, New Hampshire

I think it's refreshing to see so many dealers who are encouraging the reading of comics along with collecting. I was impressed as well.

INTERVIEW CREDIT

Last year I wrote an article on the history of the Golden and Silver Age Green Lantern stories for the Annual Overstreet Comic Book Price Guide. The article was partly based upon interviews I had conducted with some of the artists, writers, and editors who had worked on the strip. Because Julie Schwartz was a key figure in GL's history and the revival of the character in the Silver Age, his work was emphasized.

My discussion of Julie's contribution to GL came from three major sources: A three hour interview I did with him, a talk he gave at Oakland's WonderCon, and an article in the fiftieth anniversary issue of Green Lantern on his career by Mark Waid. Julie sent me a copy of this article and told me to use whatever quotes I needed. Unfortunately, I neglected to mention Mark's name in my article, an oversight I would like to correct with this letter.

My omission of Mark's name was not just an idiosyncrasy but a common practice in fan writing and therefore points to a larger issue. Fan writers often appropriate quotes from interviews without mentioning the interviewer's name or citing the source of the quotes. Not only am I sometimes guilty of this practice, I have also been a victim of it. Two major comic book histories utilize numerous quotes from an interview I did with Jerry Siegel and Joe Shuster without mentioning my name or the source of the quotes. So, I can well sympathize with Mark's situation in the case of my Overstreet article.

I thank him for calling this oversight to my attention and hope this discussion will alert fans to an important issue. Through their enthusiasm and hard work, fans have created a goldmine of information about the artists, writers, and publishing companies of the comic book industry which will be useful to readers and scholars of the medium for years to come. Indeed, we would not have many of the personal reminiscences and detailed histories of the comics which we possess if they had not labored to create them. Many of the comic book greats have passed away and through their recording of interviews with these great artists and writers, fans have given us a rich legacy of memories about the industry which we love. To give them proper credit is something I shall strive to do in the future and something I hope will become a permanent part of comics criticism etiquette.

Tom Andrae, California

Point well taken. I've seen a few of my interviews with comic book artists "borrowed" on occasion. I encourage CBM readers to check out Tom's Green Lantern article in the latest annual Overstreet Price Guide. I found it to be excellent.

RESTORATION & REPAIRS?

Gary... I think it's time to get some dialogue going - perhaps a forum - on the restoration/repair of comics. It seems to me that "the powers that be" in the hobby have never really addressed the situation. That is other than to imply that a book that has been repaired/restored is somewhat less desirable then one that hasn't.

In the past 6 years there has been a great change in our hobby... More publishers, more collectors, more price guides, and more national exposure, with Sothebys & Christie's now holding very upscale auctions. However, through all this, there still is a great fear among collectors with regard to owning a restored comic.

I believe that fear is totally without merit. A respected and long standing member in our hobby recently stated it best when he wrote in a recent article "...What possible sense does it make that a NM Spider-Man #1 with a 1/4" tear on the back cover is worth thousands of dollars more if the tear is left unsealed".

In recent years there has been a lot of talk with regard to grading (we now have a Grading Guide) and the percentage range of value to near mint for lower graded books (the value is now weighted toward the upper end) and I believe it is now time to fully discuss what really makes a book collectible... Appearance!

Sure, there are people out there thinking why own a straight VF to NM when a VG restored looks better. Well, that's what needs to be discussed. There would be limits I'm

sure with regard to color touch and major repair but about simple cleaning & tear sealing. For the masses out there, I leave you with these questions: Have you ever seen a comic Susan Cicconi has cleaned? Do you really want a tear left unsealed when it could catch on something, become longer, and might even tear off? Which would you rather show-off to your friends... A VG looking Marvel Silver Age Key issue or a VF to NM looking copy? Trust me... having a Spider-Man #1 to show your baby boomer friends... Having one that looks "like new" will impress them even more.

Phillip Caires, California

The issue of restoration is destined to dominate collector discussion for many years to come, primarily because most everyone has such passionate views on the topic. Many of my baby boomer collector friends would actually prefer a totally unrestored VG copy over a restored FN or VF! But that's just their particular point of view. This topic was covered rather extensively in CBM #6 (Series 1) in a series of articles entitled "The Complex Question Of Restoration". The idea of a forum on said topic is a great idea, and, interestingly enough is in the works right now. Thanks for sharing your point of view!

FAN MAIL FROM SOME FLOUNDER

Bravo to Steve Beery's superb article on collecting Rocky and Bullwinkle comics! I was absolutely immersed in feelings of nostalgia for the show as I read it. It amazes me that I've always known I loved those wonderful books, but somehow reading Steve's article helped me re-focus my interest in collecting them. Thanks to Mr. Overstreet for what appears to be the best comic book magazine out there. I am very happy to say "Make Mine Overstreet!"

Will Jefferson, New Jersey

It seems Steve's Rocky & Bullwinkle article struck a similar positive note with several CBM readers. Thanks for your kind comments about the magazine. I hope our articles not only introduce some great comics to a whole new audience, but also reacquaint collectors with material that they may have forgotten about. I also really enjoyed Steve's article.

HAWKMAN'S ORIGIN

Hello again! With all the recent attention focused on Hawkman's early appearances in the Brave and the Bold and other Silver Age DC titles, I felt it important to drop you a line to clear up what I feel is a major oversight in the listing of the Brave and the Bold #34. It is listed as the first appearance and origin of the Silver Age Hawkman when in fact his origin is not explained until Brave and the Bold #43. In B & B #34 we only discover why Katar Hol and Shayera came to Earth from Thanagar (to capture the criminal, Byth), how they are persuaded to remain on Earth under the identities of Carter Hall and Shiera in order to fight crime here, and how their ships computer has enabled them to communicate with all species of birds. However, it isn't until the flashback sequence in B & B #43 that we discover how the formerly crime-free planet of Thanagar is attacked and repeatedly robbed by an alien group of Manhawks, causing an 18 year-old Katar Hol to don the wings and anti-gravity belt developed by his father, scientist Paran Katar, in order to stop them. During the course of the story, his father also builds a hawk helmet to protect his son from the creature's eye blasts. Katar Hol defeats the Manhawks, but now the Thanagarians need to create a police force to stop other criminals inspired by the creatures thefts. To honor Paran Katar, the new Thanagarian police officers are outfitted with an anti-gravity belt, wings, and hawk helmet as their official uniform. Katar then joins this new police force and eventually becomes it's most highly decorated officer. Now that's an origin story! This leads me to believe that Brave and the Bold #43, not #34, should be credited as the first Silver Age Hawkman origin. Please let me know what you think.

Ray Connell, Michigan

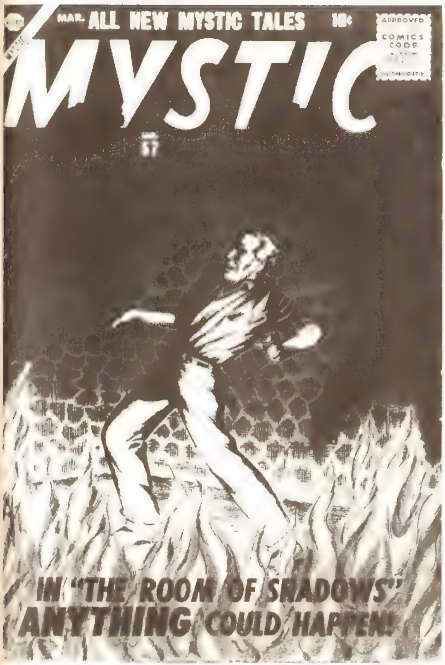
First let me say that all six of the Brave & Bold Hawkman tryouts are among my all-time favorite books. Granted that #43 is certainly a much more extensive and complete origin story, but I must also say that there is some (albeit small) amount of origin material in #34... enough I feel to legitimately refer to it as an origin issue. But that's just my view. Maybe some CBM readers have another perspective?

CALHOUN & STARKS FAN

I liked Pat Calhoun's article on Ant-Man in CBM #2, but I was wondering what the Mystic #57 he mentioned looks like. Sounds like a possible addition to my Marvel want list that might be a little out of the ordinary. Anyway, could we see a pic of it? I enjoyed Pat's article in the old magazine and the new incarnation of it in Overstreet with COLOR covers is fabulous! I also really liked Tony Stark's discussion and checklist on the old Magnus. I like the new Magnus from Valiant and it was very interesting to put in historical perspective. Please continue these kindw of articlew. Thanks for the absolutely best comic book magazine out there!

K. T. Millette, Wisconson

Here's what Mystic #57 looks like. In color it is even more impressive! Thanks for your nice letter! I think one reason Pat and Tony write such



interesting articles is that are both knowledgeable collectors who genuinely love comic books. I think this is the critical difference between our magazine and others. Our publisher is first and foremost a comic book collector. Our Editor (yours truly) is first and foremost a collector. Our writers are first and foremost avid collectors. To me, this is critical to a credible and meaningful magazine. Thanks for your letter.

POLITENESS FROM SOME ARTISTS

This is my first letter to a magazine but I wanted everyone to know that Mr. Joe Quesada is not only a great artist but he is also as nice as his interview in CBM #2 says. My brother and I met him at a store in the Los Angeles area and he was friendly, polite and patient with young fans like my brother and I. I don't get much politeness from some artists, so I feel he should get credit for being nice to his fans.

I like your magazine a lot, especially the comic prices part. I like having more than just one price since when I am at shows it not easy to figure out the cost of comic books in less than NM condition. My brother and I both use your Price Guide at every show. We also like that it is coming out every month now. Sincerely

Estephan Ramirez Jr. (Age 12), California

Tell your brother that Joe is equally nice to magazine editors. We like him so much in fact that we have invited him to do another cover for us in the near future! Thanks for writing.

SETTING THE RECORD STRAIGHT

Just a note to set the historical record straight. The "pay copies" of Marvel Comics #1 and Motion Picture Funnies Weekly #1 featured in CBM #2 were not purchased at the time the bulk of the original Lloyd Jacquet Collection was originally purchased in 1974. They were actually purchased much later by Robert Rogovin of Four Color Comics and myself along with "pay copies" of Silver Streak #1, Amazing Man #5, and several other books and artwork. The Marvel Comics #1 and Motion Picture Funnies Weekly #1 were sold as a set in late 1992, to another dealer for $40,000 in cash and $24,000 in trade.

On another topic, the first pinup in comic book history was actually the back cover to Superman #1, not Batman #1 as proposed in your letter column. Hope these facts help. My best to all the CBM gang.

Jerry Jacobs (Childhood Memories), New York

I think the dotted line on the back cover of Superman #1 is proof they intended for young readers to clip it for use as a poster. Thanks Jer.

CURSES... FOILED AGAIN

Todd McDevitt is right on! I hope dealers and collectors read his comments about Black April in CBM #2 with great attention. Fandom has only so much money it can spend each week. I'm often frustrated as a collector at the sheer volume of stuff that comes out. I have given up all hope of trying to keep up and I wonder if other collectors and serious fans have encountered the same situation. I would prefer a few well written and well

drawn comics than a zillion mindless, plotless, and mediocre comics beautifully packaged in foil covers! My point is that the very companies I am trying to collect are making it impossible to collect them.

Anyway, thanks for providing a forum for my gripes and I wish everyone on the Overstreet staff a great year. Overstreet's CBM has only been out for two issues and you've already shown every other comic book magazine how it should be done. Keep up the great work and don't stop doing what you're doing.

Allen Benton, Texas

You are not alone. We get numerous letters with a similar concern. In them, collectors have expressed their worry about having to be more and more selective with their comic purchases and their frustration about having to re-think their collecting goals.

MILLIE-THE-MODEL-ANNUAL-ITIS

Look what you have done! I've been secretly searching for a decent condition copy of the Millie The Model Annual for over 5 years. Undaunted at my lack of success, I've been taking my own sweet unhurried time trying to find one until you guys let the cat out of the bag in CBM #2. Now every shop and convention table I visit is buzzing with MTMA-itis.

In all seriousness though, it was refreshing to see a non-hero Marvel discussed in an intelligent way. I also thought the article was very educational for younger collectors, especially in the way it provided insight into the "square-bound mystique". Where did you find that fabulously white high grade copy pictured in the article? And is it for sale? Hint Hint?

I can't say enough about the new Overstreet Monthly Marketplace. It is one terrific mag!

Jeff Ellison, Washington DC

Regrettably, the copy pictured was only a loaner copy and the owner indicates that it is most definitely not for sale. Sorry. For more "square-bound mystique" see Michael Naiman's 4Color 4Casts in this issue. Whew... great annuals!

DITKO BEFORE SPIDER-MAN

I Really liked John Hauser's article on early Ditko. It seems every one forgets that Steve Ditko did an incredible amount of work long before his excellent Spider-Man work. I'd like to see more articles of this type. Now for a question or two. Where did the issues pictured in the article come from? Is there a dealer or store that specializes in this type of material? Please let me know.

Adrian Morrison, Quebec, Canada

Glad you liked it! The comics pictured were from John's personal collection. He can be contacted via his listing on the advisor's page (US Map). We are planning a new series by John entitled "Chamber Of Chills". Look for it in an upcoming issue.

BARKS IS BEAUTIFUL!

I must say I've enjoyed most of Erik Andresen's article on "Cold Comics" in your number two issue. I must, however, most vehemently disagree with the inclusion of Donald Duck Tells About Kites in his list. Even though the rest of the article was truly hilarious, as a Barks collector I must protest the idea that interest in Barks comics is down. NOT SO! In fact just the opposite is the case! I theorize that DDTAK is a bit price stagnant because it is so rare and desired, it never changes hands and therefore there is little or no documentation of sales. Be assured that the minions of Barks collectors are alive and well! If you don't think so, just check out the seething mass of fans that always crowd his appearances at any convention.

On another note, I found the article on JLA investment very interesting and informative and the one page cartoon Shop Talk exceptionally insightful as well as humorous. Buy the way, where can I buy a copy of the Gizzard?

Byron Holcomb, Nebraska

Erik Andresen was worried that people would forget that his article was primarily satirical in nature. Erik has requested that everyone (especially the legion of Barks fan who wrote in) review his introductory comments. They clearly stated that many of the comics listed were "great comics" and that "no disparagement should be cast upon these books or their creators". Beyond that, it should be noted that Erik happens to be an avid Carl Barks fan! If you revisit Erik's article (in CBM #2) to see what all the hoopla is about, keep in mind the humorous spirit which he intended. That's all the room we have this issue, Til next month, happy collecting!

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MILLION DOLLAR BABIE$???

The First 10 Collectibles To Reach $1,000.000

In 1933 Congress passed a law dropping the Gold Standard in favor of silver backing up our currency. In 1965 the Treasury reported to the Congress that we didn't have enough silver to back up the dollar, so they passed a new law replacing the Silver Standard with...well nothing! Most realize that today the "metal" which backs up our money is "consumer confidence".

Today it is said that the U.S. public owns more money than ever before in history. This hoard is estimated to be between 2 and 3 trillion dollars. Stocks, treasury bills, bonds, money market certificates, and special saving funds have enjoyed increasing popularity. Some analysts have suggested that this new popularity (along with the lower interest rates offered by bankers) have contributed to large amounts of money shifting from savings accounts. It seems people everywhere are trying to find a "safe haven" for their savings.

Riding along with this trend, collectibles have also had a nice upward rise in value over the past 20 years. **The $1,000,000 mark** for individual rare items has been broken several times in the following antique collecting categories; paintings, cars, guns, coins, furniture, watches, jewelry, sculptures and others. **Collecting has literally become our national pastime.**

It's no secret that the fastest growing hobby in the U.S. today (both in revenue and numbers of participants) is the collecting of comic character posters, dolls, teddy bears, comic books, and related memorabilia. It is estimated that several billion dollars was spent in this area in 1992! Steve Geppi, President of Diamond

10. Yellow Kid Painting "The Toast Master" © Hearst, Inc.

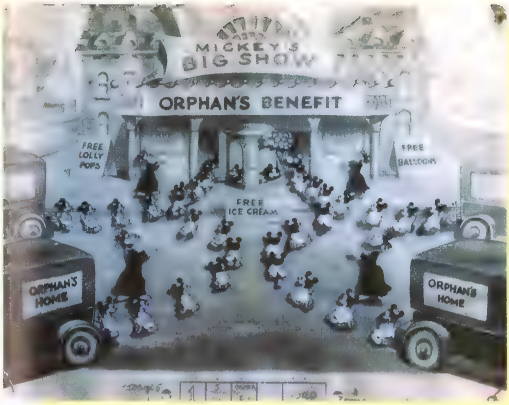
Distribution, confirms there are over 5 million collectors in our hobby.

In 1995 we will celebrate the 100th birthday of the comic character, Yellow Kid. There is already and organized national movement to honor this comic character on a U.S. postage stamp. We have something to hang our hat on and the future of the comic character and its influence on American lives seems endless.

The top price paid so far for a comic related collectible is $450,000. The item was a rare black & white Disney Animation Cel with matching background. It featured Mickey Mouse and Clara Cluck and was produced by the Disney Studios for the cartoon "Orphans Benefit" in the 1930s.

Prediction By JOHN SNYDER

CBM COLLECTIBLES REPORT



1. "Orphan's Benefit" Disney Animation Cel, © WDC

With new records like this being set in record numbers, it seems a plausible prediction that our hobby will see the "$1,000,000 barrier" broken by the year 2000.

My picks for the first ten comic character collectibles that have an excellent chance of being worth a million dollars or more by the year 2000 are as follows: (Many of the items listed below have already sold for $100,000 or more. The balance of the group that has not sold for $100,000 has standing offers for this amount or more but the owners aren't selling at this time.)

1. "Orphan's Benefit" Disney Animation Cel
Black & White Cel with original background (opening scene) from the pioneering Disney cartoon "Orphan's Benefit" (1934) has set price records and continues to be one of the centers of the cel collecting universe.

2. "Mickey's Band Concert" Disney Animation Cel
"Mickey's Band Concert" 1935 animation cel with matching background (opening scene). First Walt Disney Cartoon in color and the test run cartoon which led to production of Fantasia.

3. "1934 Belchfire Runabout" Carl Barks Painting
"1934 Belchfire Runabout" features the first 50 years "birthday" commemorating the beginning of Donald Duck by Carl Barks. The 24 inch by 30 inch Painting recently sold for $200,000.

7. Mickey Mouse Movie Theater Poster

4. "Embarrassment of Riches" Carl Barks Painting

Uncle Scrooge "Money Bin" Paintings by Carl Barks have always been on the dream list of every collector and I think "Embarrassment of Riches" (the largest one) is destined for six figures someday. A smaller 16 inch by 20 inch Barks' "money bin" recently sold for $131,000 at Sotheby's.

5. Action Comics #1

The Allentown copy of *Detective* #27 and the Mile High Copy and Lloyd Jacquet Estate copy of *Marvel* #1 could also be candidates, but I'm personally betting on *Action* #1 (June 1939), 1st appearance of Superman.

8. Snow White Disney Animation Cel, © WD

9. Frank Frazetta Painting
Frazetta paintings have been pushing the $100,000 mark in several countries as of late. The painting, the "Death Dealer" is considered one of his best and a sure bet for top honors in the future.

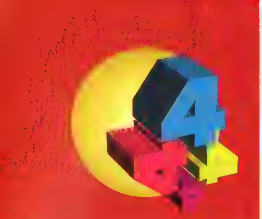
10. Yellow Kid Painting the Toast Master
Last but not least, this painting is considered by many as historically the most important piece of comic art in existence. Richard Olson, professor of a major university, made this statement at a recent seminar on comic art at Syracuse University, "I consider this to be the most significant piece of comic art that a person can own". Painted by R. F. Outcault in 1897. 29 x 16. ■

6. Superman Premium Ring
Rarity plays a big factor here with only 10 Superman Prize rings known and only one of those in Near Mint. One of these gems from 1940 recently sold for $125,000 and only the Shadow knows what the future holds.

8. Snow White Disney Animation Cel
Key Set Up (the witch/apple/black caldron). Disney cels from Snow White are the most expensive when it comes to full length animation movies. The villainous old witch would have to be a prize candidate for a lofty price by the year 2000.

7. Mickey Mouse Movie Theater Poster
1932 "three sheet" movie theater poster. This is the only one known and "three sheets" are (obviously) three times larger than the traditional "one sheet". I think this one is a sure bet for a big price by the year 2000. Disney and Superhero "three sheet" and "six sheet" posters are extremely rare and on everybody's want list. (Only known Disney three sheet from 1928-1940) 41" by 81".

4. "Embarrassment of Riches" Carl Barks Painting, © WDC



Secret Origins & Marvelous Tales...

It's the last day of Giant Event Comic Con in Anytown, U.S.A, your wallet is nearly empty and your knees and feet tell you it's time to head home. As you drag yourself to the exit, Mr. Dealer catches your eye and beckons you one last time to stop by his table. The conversation goes something like this:

Dealer: "Here is the best deal you're ever going to get. It's your choice... which group of comics do you want?"

The first group contains Near Mint copies of *Showcase* #4, #6, #17; *Detective* #225; *Green Lantern* #1, *Wonder Woman* #105, and *World's Finest* #94.

The second group contains Near Mint copies of *Amazing Fantasy* #15, *Incredible Hulk* #1, *Tales to Astonish* #35 & #49, *Tales of Suspense* #39; *Journey into Mystery* #83, and *Sgt. Fury* #1.

"You can have either group for just $225.00!"

Your mouth attempts to generate saliva, but it feels like the Sahara Desert. Your eyes have rolled back so they now face forward in your head, and you manage to rip the wallet out of your pants as you throw the very last of your hard earned money on the table. This is one of those "Once in a lifetime — I found them in an old attic" experiences. Finally—The Big Score!

Mr. Dealer casts a furtive look around him as he reaches into a comic box. But instead of the two piles of Silver treasure, he lays but two simple books on the table... books he claims are the equivalent of the two large groups originally described: *Secret Origins* #1 and *Marvel Tales* #1!

That's right! You can own the equivalent of either of these valuable Silver Age collectibles... all under one cover... for a minuscule fraction of what the originals cost (assuming you could even find them). A quick calculation indicates that if you were able to purchase the original near mint copies of every book from both piles (at current Guide), you would have to spend over $33,000.00!

These often overlooked annuals offer the collector a rare and affordable opportunity to bask in the glow of the early Silver Age... but, without mortgaging your house to do it! As evidence of their cornucopia-like contents, consider the following:

***Secret Origins* #1 (Aug-Oct 1961)** begins with "The Origin of the Superman-Batman Team" from *World's Finest* #94 (Jun 1958), which retells the origin of the teaming of the Dark Knight and Krypton's Most Famous Son, while intertwining another story of Superman's apparent rejection of the Dynamic Duo for a new partner, Powerman. The artistry of Gil Kane introduces Green Lantern and "The Planet of Doomed Men" from *Green Lantern* #1 (Jul-Aug 1960). Adam Strange's first appearance in *Showcase* #17 (Dec 1958) is chronicled in the "Secret of the Eternal City", also by Gil Kane. The Challengers of the Unknown, the Silver Age's first superhero team, are introduced in an abridged 6 page Jack Kirby story, "The Secrets of the Sorcerer's Box" from *Showcase* #6 (Jan-Feb 1957). A one page text feature recounts the origin of Green Arrow and his later teaming with the young orphan lad, Roy Harper (AKA Speedy). The much sought after and scarce *Wonder Woman* #105 (Apr 1959) "The Secret Origin of Wonder Woman" tells the tale of the young Princess Diana (Wonder Girl) and

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By Michael Naiman

recalls her education and development as a super heroine.

The last two stories are in and of themselves worth the price of admission to this wondrous "annual". Debate will rage and opinions will vary as long as comics are collected about which of these books heralded the beginning of the Silver Age. From *Detective* #225 (Nov 1955) the Martian Manhunter, John Jones (later changed to J'onn J'onzz) is introduced in "The Strange Experiment of Dr. Erdel". The Scarlet Speedster appears via *Showcase* #4 (Sep-Oct 1956) in the Flash's dual with The Turtle in "Mystery of the Human Thunderbolt!"

There can be no doubt that *Secret Origins* #1 will be a treasured book for any hard-core DC collector. Not only is it beautiful with its "mutli-paneled, multi-heroed" cover, It square binding add to its rarity in high grade. This is a book that can (and should) be read over and over because it will never fail to bring enjoyment and awe to the reader for years to come.

***Marvel Tales* #1 (1964).** In August of 1962, if you were lucky, while taking time out from the summer heat and loafing under the shade of your favorite tree with a pile of comics, you might have come across a little 11 page story by Stan Lee and Steve Ditko recounting the origin of a new, and a bit different, "long underwear character" that was to become known as Spider-Man. If you held on to this copy of *Amazing Fantasy* #15 (Aug 1962), you have a valuable classic. If you didn't, *Marvel Tales* #1 (1964) will enable you to enjoy this time-honored story once again along with five other historic "Marvel Masterpieces". This annual contains, according to the cover, "Six Big, Thrilling, Uncut Origin Tales of Your Mighty Marvel Superheroes!"

Jack Kirby and Stan Lee team up to bring you the origin and first appearance of the gray skinned prototypical Monster/Hero of the Marvel Age in "The Coming of The Hulk" reprinted from *Incredible Hulk* #1 (May 1962). Bookended together in this annual from *Tales to Astonish* #35 (Sep 1962) is the first costumed appearance of Ant-Man by Kirby and Ayers in "The Return of the Ant-Man" and *Tales to Astonish* #49 (Nov 1963), where Ant-Man becomes Giant-Man in "The Birth of Giant-Man".

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1964
AMAZING SPIDER-MAN
THE INCREDIBLE HULK
GIANT-MAN
MIGHTY THOR
SGT. FURY HOWLING COMMANDOS
THE POWER OF IRON MAN

"Spawned in Battle and Tempered by Danger"...(or so says the lead-in) the Stan Lee/Jack Kirby/Dick Ayers/Art Simek entry of *Sgt. Fury & His Howling Commandos* #1 (May 1963) is reprised. *Tales of Suspense* #39 (Mar 1963) introduces the public to the "Champion of Champions" Iron Man. Originally laid out by Jack Kirby, the plot was handled by Stan Lee, and the script by Larry Lieber. Anchoring the last of these reprinted tales is *Journey Into Mystery* #83 (Aug 1962) "The Stone Men from Saturn" by Jack Kirby. The last panel of the story incorrectly spells Thor's name "Thorr". (Probably a spelling holdout from one of the Kirby per-hero monster issues!!)

As an additional bonus, the famed issue sports an "unretouched" photo gallery of the Merry Marvel Bullpen, including Martin Goodman, Stan Lee, Dick Ayers, Vince Colletta, Don Heck, Jack Kirby, Larry Leiber, Joe Orlando, Paul Reinman, and Artie Simek among others.

As far as investment is concerned, both books have performed well. *Secret Origins* #1 has risen from $40 in 1984 (OPG #14) to $200 in 1993 (OPG #23, a 400% increase)... and *Marvel Tales* #1 has risen 517% during the same period (from $34 in OPG #14 to $210 in OPG #23).

Both issues offer the collector the best possible combination of great reading, good investment, historic information, and that wonderful, thick "square-bound" format.

But even more importantly, these two historic Silver Age comics allow collectors from all generations to experience the magic and excitement of the early Silver Age. ■

Special thanks to research contributors Bob Casali, Dave Grisez and Greg Pharis.

Richie Rich
The Poor Little Collectible

BY MARK ARNOLD

Warning! The following article is about a comic book character who has no superpowers (to speak of), is not a duck, and, in fact is not a funny animal at all! He's not even your typical teenager. He is a typical little boy. Except for one thing. His wealth rivals that of Uncle Scrooge. Give up? Why, it's Richie Rich! Yes, yes I know. I said Richie Rich. Hey wait, come back here... just give me one more minute of your time.

Richie Rich has long been the black sheep of the comic industry, yet he has appeared in over 1500 issues bearing his name and likeness. Still, he's considered by some collectors as "kiddy fodder" or worse. Except for a few titles like Dick Tracy or The Black Cat, collecting the Harvey line for investment purposes has always been regarded as questionable by many collectors. That view is changing, and for good reason! Permit me, if you will, to share a little background...

HARVEY DATELINE 1953

Richie Rich began as a supporting feature for a brand new Harvey title, *Little Dot*. The actual creator of the character has been cited differently over the years, but is usually attributed to Harvey publisher, Alfred Harvey or Harvey artist, Warren Kremer. I personally feel that the creation is actually a combination of the many people who have worked on the character and defined it over the years.

Richie Rich in the first panel of his first story "The Dancing Lessons", from Little Dot #1.

HARVEY DATELINE 1955

Eventually, sales of *Little Dot* were strong enough to warrant a spin-off. However, Richie was bypassed for a solo title and *Little Lotta* was given the nod. Richie then appeared as a supporting feature for *Little Lotta* as well.

HARVEY DATELINE 1957

Harvey introduced an anthology comic entitled *Harvey Hits*. The series was designed to test the strength of certain characters to see if they could make it on their own. Basically, *Harvey Hits* was for Harvey, what *Showcase* was for DC! Richie finally got his chance in *Harvey Hits* #3 and later with #9. The sales and popularity of these two tryout issues demanded a solo title.

HARVEY DATELINE 1960

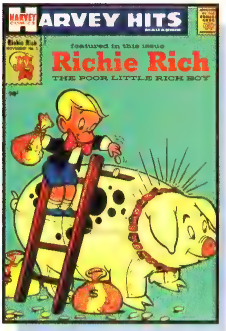
Finally in November, 1960, the character Richie Rich became the last major Harvey creation to earn his own title.

With *Richie Rich* #1 now over 30 years old, just how rare is it? Well, by applying 1970s sales figures to 1960, one could reasonably estimate that approximately 600,000 were printed. Of those, 50-80% of them sold. You see, in the days before comic stores, comics sold more due to their increased availability through grocery stores and newsstands. Those sold found their way into the hands of little kids who read them and re-read them to the point of mutilation. This means it is likely that very few high grade copies exist today, and that virtually all high grade copies in existence are file copies. It is a little known fact that many of the high grade copies now in circulation were originally taken without per-

© Harvey

mission from Harvey's old warehouse, while the contents were being moved to a new location.

In fact *Richie Rich* #1 is so scarce that a worker at Geppi's Comic World once told me, "If I had a Near Mint to Mint copy of *Richie Rich* #1, I'm confident I could easily sell it for double guide. That is, if I had one." Harvey collector Bart Bush agrees; "It is easier to collect a whole run of *Superman* or *Spider-Man*, than *Casper* or *Little Dot*." This statement has always been open for debate, since Harveys usually end up in the quarter bins, implying that these books have little collector demand. But the demand is there, as evidenced by the number of calls I have received from readers of my fanzine, "The Harveyville Fun Times!". it seems there is actually quite a goodly number of collectors who are actively seeking high-grade copies of these early issues.



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The amazing collector mystique of *Richie Rich* is also supported by examining the relative value of certain issues over the years (see chart). Throughout the 60s and 70s, Richie was widely read, but not widely collected. This is reflected in The Overstreet Comic Book Price Guide. In 1976, *Richie Rich* #1 was listed as $4 in mint. It wasn't until 1979 that the first major increases in *Richie Rich* took effect, when the mint value skyrocketed from $30 to $120! And the increases didn't stop there. By 1982, *Richie Rich* #1 commanded a mint value of $440!

Unfortunately, this was the same year that Harvey suspended publication (they later resumed in 1986). During those years of Harvey inactivity, prices stalled and to date, have yet to fully recover. However, as Harvey re-establishes itself as a viable comic book company, I think this could change.

When collectors neglect the Harvey line, they neglect one of the most important comic book companies in comic book history. We've seen the early Dells, Gold Keys, and Archies continue to command higher and higher prices. With this in mind, I feel that Harvey continues to be one of the last real bargains in the comic collecting world, and, most importantly one of the most entertaining as well! ■

Editor's Note: Mark Arnold is the editor and publisher of "The Harveyville Fun Times!", a fanzine devoted to Harvey Comics. He has been a comic collector since 1976 and has contributed Harvey data to the 1992 and 1993 editions of the Overstreet Comic Book Price Guide

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The First Royal Rumble

By Warren Reece

Some may not understand the "big deal" over the fight between the Human Torch and Namor, the Sub-Mariner. After all, crossovers between heroes from different strips, and even different publishers, have been done many times.

However, this one was different! the meeting of the Torch and Prince Namor was a major event because they symbolized the eternal conflict between fire and water. This conflict set the stage for the first battle of the elemental pair and was the FIRST crossover between characters from separate strips **in the history of American comics!** And it didn't take long for Martin Goodman (the publisher of *Marvel Mystery Comics*) to see the potential of increased sales either!

Carl Burgos (the Torch artist) and William Blake Bill Everett (the Sub-Mariner artist) got together with John Compton of the Funnies, Inc. cartooning studio. Together they produced a true epic!

Marvel Mystery Comics #6 (Apr 1940) First, realistic motivations were established by returning Namor to his role as the "avenging son". This was accomplished by a plot line which "legally" tried Namor for his early, sometimes fatal, actions against Americans during his war of revenge. This story also culminated with a "treacherous attempt" to electrocute the undersea Prince.

Marvel Mystery Comics #7 (May 1940) Torch, himself a former fugitive, clears himself and joins the New York City Police Department. It seems that conventional forces failed to arrest Namor, so the Torch (who had never heard of the Sub-Mariner previously) is given the assignment to arrest the rampaging Namor. And so the great battle is framed and set. And what of Namor's rampage against the civilized world? What crimes could so outrage the human populace? A truly historic departure from the typical behavior of the rest of the Golden Age Super Heroes, the folowing list of Namorian crimes would make even the Joker jealous:

(1) Taking over the Statue Of Liberty and throwing tourists out of one of its windows. (2) Wrecking a ferry boat. (3) Downing an elevated train (like King Kong!). (4) Tossing the mooring mast of the Empire State Building onto the crowds below. (Continued next issue).

Marvel Mystery Comics #8 (Jun 1940)

(5) Swimming under the Hudson and East Rivers, stealing a depth charge from the Brooklyn Navy Yard, and detonating it atop the Hudson Tunnel, flooding of that vital traffic conduit. (6) Downing an airborne plane complete with pilot. (7) Releasing poisonous reptiles, a gorilla, lions, and a herd of killer pachyderms from the Bronx Zoo.

(In Namor's defense, however, it should be noted here that when a fleeing nurse accidentally tumbled a baby out of the carriage she was wheeling, directly in the path of the elephants, pity was awakened in Namor's human conscience. Rescuing

the baby, he flew to a nearby hospital to get care for the child.)

(8) Rejecting the gratitude of the hospital staff, Namor flies to the George Washington Bridge and engages in brief combat with the Torch. After a failed attempt at capture,

the blazing android watches his aquatic prey escape to the river. Torch begins freeing people from under the fallen mooring mast, helping to repair damaged railroad cars, and refusing officer Betty Dean's (Namor's friend) plea to let her intervene. Torch also uses his flame to recapture (and destroy) rampaging zoo animals, and, finally, to fight Namor briefly.

Marvel Mystery Comics #9 (Jul 1940)

Namor returns to his aerial submarine for a high-pressure air tank. Encountering his foe atop the Statue Of Liberty's torch, he used the tank to blow the fiery android's flame out. Namor punches Torch into the bay, and drags the android to the aerial sub for examination. When a high-pressure air hose from a starter tank goes out of control, Torch is carried, by a huge air bubble, to the surface, and a narrow escape.

Torch returns to police headquarters, where Betty Dean again appeals for reason. Suddenly Namor appears on an early television set (rare in comics this early), and warns the Torch to "stay off his trail."

(As an interesting sidelight, Bill Everett had been art director for a magazine about innovations in radio and television equipment, and likely drew on that knowledge to depict this early version of a television set in which the image is reflected with a mirror).

Flying to the studio which Namor commandeered for his illicit broadcast, Torch resumes the battle, trailing Namor to a reservoir. Attempting to escape, The Sub-Mariner dives. However, the chlorine in the water soon overcomes Namor. He remains unconscious, until a plane drops a bomb. The blast blows him out of the water.

Groggy, he attempts to fight his incendiary enemy, but Namor's ankle wings are badly burned. Flight under his own power is impossible... but not jumping! A mighty leap propels Namor to the fighter plane's undercarriage. He overpowers the pilot, yet opens his parachute an instant before throwing the pilot out of the plane. The Torch pursues, slicing the plane in half over the river, where the Sub-Mariner plunges into his element. This gives Namor an idea! While Namor acts on his plan, Torch begins to develop a strategy of his own. He returns to police headquarters, where, in the police lab, he inquires as to which chemical would burn the Sub-Mariner off the face of the earth. He is told that sulphuric acid was the substance for the job, and that a sufficient quantity could be found in the Torpey Chemical Works, just across the river (Frank Torpey was a salesman for Funnies Inc., and Timely Publications). The lab technician also explains that if Namor tries to plunge into water with the caustic fluid on his skin, he'll be blasted to bits! Horrified, Betty Dean appeals in Namor's behalf, but to no avail.Torch flies to the place, where, "by coincidence", Namor is on a search for his weapon against the Torch. After dodging decanters of treacherous acid thrown by Torch (one of which caused a scaffold to fall into nitroglycerine with a resounding explosion), Namor dives into a water tank, and then escapes to search for the weapon that is the object of his quest.

Soon, Namor finds what he wants: a man-sized, translite bell jar. Heaving it to his shoulder, he carries it, silently, to a point within sight of Torch, whereupon, he leaps with it, mightily, from above, and traps the blazing policeman beneath it, snuffing the android's flame! The elated Sub-Mariner lifts it to get to his foe and give him the works. However, this allows fresh air to reach Torch, who ignites in the oxygen. Clomp! Namer again traps Torch!

It was a stalemate, and was depicted with a rare full-page panel which concluded this twenty-two page epic. This extended length was accomplished by combining the usually separated Torch and Sub-Mariner stories into one. Readers were encouraged to guess at the solution to the stalemate, but had to wait for it till next issue.

Marvel Mystery Comics #10 (Aug 1940)

In a single-page conclusion, Betty Dean arrives with the New York City Police Commissioner to intervene. With compassion for Namor (and just plain good sense), the courageous young policewoman convinces Namor to make peace and return home... if Torch would agree to do likewise. Putting an arm around the reluctant and distrustful Namor, the Torch promises his adversary he will comply. Namor agrees, and departs from an opponent who admires him, and a woman who, secretly, has feelings for the avenging young prince. Later, in the separate Sub-Mariner story, a dramatic aftermath is depicted, and the stage is set for adventures that will eventually bring Namor and Betty together again... but we must save all that for the future.

THE BIG PICTURE

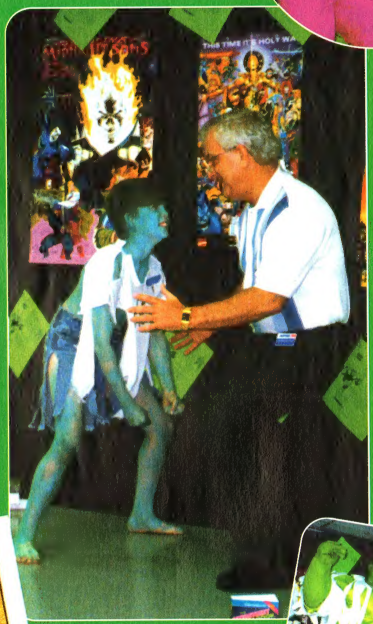
Carl Burgos and Bill Everett collaborated closely, each depicting his own characters, for the interiors, in most cases. Mr. Everett's artistic superiority over his worthy colleague shows some evidence in a comparison of their separate versions of Betty Dean in *Marvel Mystery Comics* #8. This dramatic milestone was much better than the sequels it inspired in *Human Torch* battle issues 5 and 8, and contained material edited from the reprints in *Fantasy Masterpieces* #'s 8 and 9, and *Marvel Super Heroes Special* 1.

Cover art was done by the masterful Alex Schomburg, who made Namor look brawnier and more mature than creator Bill Everett apparently intended. ■

CBM SCRAPBOOK

HULK A SMASH...at Redstone

Alabama - At the Redstone Arsenal on May 8, 1993, children of Military personnel participated in a Hulk "look-a-like" contest. Bob Overstreet gave away special collector's issues of Overstreet's new Monthly Price Guide Magazine (CBM) #1 and Marvel sent 'ol green skin' himself to oversee the festivities. Winning the $100 first prize was Jonathan Spurlin of Huntsville, Alabama ("squaring off" with Bob Overstreet in center photo). Of note to card collectors was the special limited production Marvel Universe Card given away at the contest. The card (lower left) features Hulk, Amazing Spider-Man, Captain America, She-Hulk, and Wolverine. ■



STRANGE ADVENTURES

By ERIK ANDRESEN

in COMIC BOOK COLLECTING

GREAT MOMENTS IN COMIC BOOK COLLECTING HISTORY #1..

1995- FREDDY JOHNSON BECOMES THE FIRST PERSON EVER TO ACTUALLY OPEN A BAGGED, GOLD COVER SPIDERMAN #1...

HEY! ALL THESE PAGES ARE BLANK!

BOB'S COMIC RESTORATION TIPS #1

HEY! I'M BOB! AND I'M GONNA SHOW YA HOW TO ENHANCE THE BEAUTY AND VALUE OF YER COMIC COLLECTION!

NOW LET'S SAY YA GOT AN ACTION #1 WITH A RIP IN THE COVER!

ALL'S YA GOTTA DO IS FIND EVERY OTHER COPY OF ACTION #1 AND RIP THEIR COVERS WORSE!

OOPS.

RRRIP!

SOON, YER COPY WILL BE THE BEST IN EXISTENCE, EASILY FETCHING MILE-HIGH PRICES!

WOW! THAT'S THE SMALLEST RIP I'VE EVER SEEN!

BOB'S RESTORATION TIPS #3 TRIMMING

A LOT OF FOLKS ASK ME "BOB, HOW CAN I MUTILATE MY COMIC BOOKS AND STILL INCREASE THEIR VALUE?" I ALWAYS SAY, "TRIM 'EM!"

MY FAVORITE TOOL FOR TRIMMING COMICS IS THE GINSU CHEF KNIFE! THIS BABY CAN SLICE THROUGH CONCRETE, SO A COMIC BOOK IS NO PROBLEM!

OF COURSE, FOR THEM TOUGH JOBS, I USE A POWERMASTER INDUSTRIAL STRENGTH CHAINSAW!

VROOM!

BUT IF YOU DON'T FEEL COMFORTABLE TRIMMING A BOOK, TAKE IT TO A PRO! I ALWAYS GO TO SUPERCUTS, WHERE ALL TRIMS ARE JUST 8 BUCKS!

NOW THAT YOU'VE CHOPPED UP YOUR COMICS BEYOND RECOGNITION, YOU NEED SOME TIPS ON HOW TO UNLOAD THEM!

NEVER EVER ADMIT THAT A COMIC HAS BEEN TRIMMED! ALWAYS CALL IT A "RARE SIZE VARIATION"!

YER LUCKY I DON'T CHARGE YA DOUBLE!

WITH SKILLFUL TRIMMING YOU CAN ACTUALLY GET TWO COMICS OUT OF ONE!

IT'S A TWO-PART STORY! HERE'S THE TOP PART AND THERE'S THE BOTTOM PART!

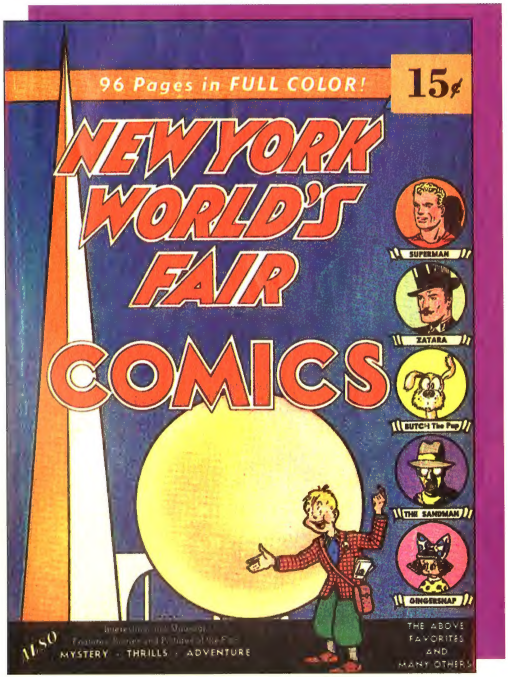
AND SAVE THE PIECES YOU TRIM SO YOU CAN MAKE BRAND NEW COMICS!

IT'S THE ULTIMATE TEAM-UP ISSUE!

1939 NEW YORK WORLD'S FAIR

BY STEVE GENTNER

Affectionately referred to by seasoned collectors as "Fair 39", *New York World's Fair Comics 1939* has become a legendary Golden Age Comic. With both comic book collectors and World's Fair memorabilia collectors seeking this elusive "night blue" prize in greater and greater numbers, it's no wonder that its value has soared in the last few years. With historical and literary qualities too numerous to name, consider just a few.



Fair '39 was the first all new, full-color superhero annual ever produced. It boasted 96 big pages between two high-gloss varnished cardboard covers, and was the first comic to ever feature a real-life event as a back-drop and "theme" for all the stories within. It was the most expensive comic ever offered as well... at a whopping 25¢.

The 1939 World's Fair itself was built from scratch on what was a swamp, yet when completed it was true a spectacle to behold! Pavilions and exhibits from a myriad of countries, and major corporations dotted the fairgrounds with tremendous innovations of technology on display! The most lingering image of the vast sums invested then are exemplified in the Trylon and the Perisphere, which were the trademarks of the Fair itself.

Small wonder that DC editor Vincent Sullivan wanted something special in a comic book to match the grandeur of the Fair itself! Preparations for the book began in 1938 when Sullivan contacted Fair officials he

was previously acquainted with to secure the exclusive use of the Fair trademark for his now famous cover. Features he was editing for DC at the time were to be used, and after securing exclusivity, work began in earnest for what was, at the time, the largest undertaking of its kind in comic book history!

Superman collectors have several major interests in Fair '39. First, Superman appears as a blond on the cover! This was the only time this hair color anomaly ever occurred!

Second is the book's place in the Superman chronology. Published before Superman #1, and written contemporaneously with the Superman Story in *Action* #8, Fair '39 contains an extremely early Siegel and Shuster epic. Prepared well in advance of the Fair's opening April 30, 1939, it was written and drawn specifically to enhance and take full advantage of the World's Fair backdrop. This would mean a late 1938 deadline for the story.

Also worthy of note is the fact that *Superman* #1, #2, and parts of #3 are reprint material, further elevating the historical importance of Fair 39's completely original Superman script and art.

One of the all time great anecdotes of comic book collecting is the story of ordering Fair '39 by mail. It seems the public was reluctant to spend 25¢ for a comic, so the price was reduced, and a 15¢ sticker was placed on many books after a few months on sale. When readers ordered Fair '39 by mailing in a quarter, DC gave them 10¢ in "change" by including a copy of Superman #1 or #2 in the same manila envelope. This was probably the best 25¢ investment in history!

But Fair '39's most significant offering is, by far, the Sandman! As if the miraculous annual's contributions were endless, Fair '39 also has the first Sandman cover appearance and story ever published!

For over two decades of fandom, it was thought that *Adventure Comics* #40 held that honor. After long hours of research with the U. S. Copyright Office, conversations with Vincent Sullivan, and analysis of the delivery dates of the *Adventures Comics* from the "Mile High" collection, most collectors agree that my data proves that Fair '39 actually pre-dated *Adventure Comics* #40 by 42 calendar days!

The first appearance of Sandman, an extremely early Superman story, its 25¢ cover price, its square bound format, its real world backdrop of the 1939 World's Fair, and its unique place in comic book history... all make Fair '39 a fascinating and very desirable collectible! *New York World's Fair 1939* is literally a time-capsule filled to the brim with comic book history. It is, quite simply, my favorite book of all time. ■

Opposite page: The front cover of New York World's Fair 1939 prominently featuring the Perisphere and Trylon; artwork by editor Vincent Sullivan. Note the 15¢ sticker covering original 25¢ cover price.

Right: Close-up of the five front cover cameos, each of which is historically significant. 1. The only time in history Superman is shown with blonde hair. 2. Zatara by the great Golden Age artist Fred Guardineer. 3. Butch the Pup by Fred Schwab who usually worked for Marvel Comics and Funnies Incorporated. 4. The Pre-Adventure #40 appearance of the Sandman by Larry Dean. 5. Bob Kane's Pre-Batman feature, Ginger Snap.